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MAGAZINE

THRILLING ADVENTURES IN TIME AND SPACE

ISSUE 331 25 JUNE 2003

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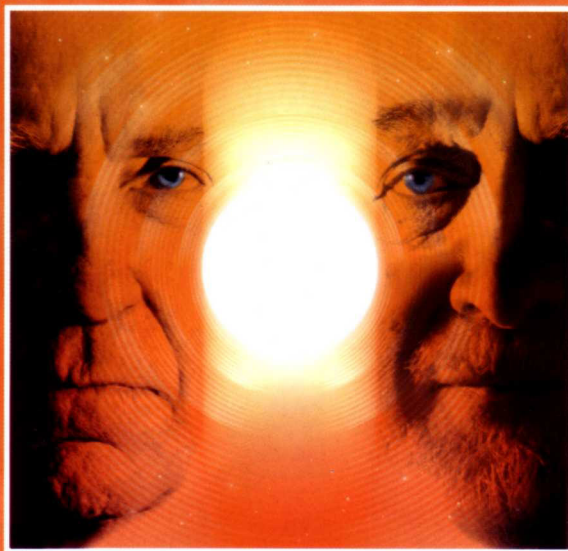
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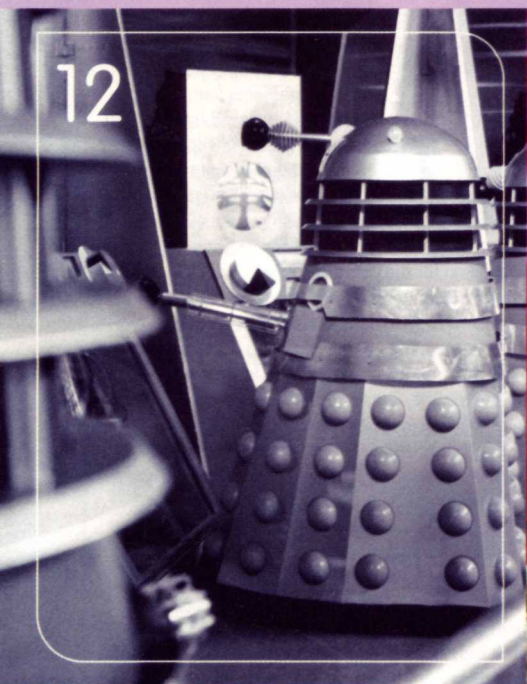
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"SPACE-TIME BIG BLOODY BATTLE!"

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FEATURES

12 BOY AIN'T RIGHT

Maybe he's born with it? **Gary Gillatt** takes a good long look at the fan in the mirror, and tries to pin down exactly what it is that makes us want to travel through time and space with a man in a police box. Looks like we've reached the end of the road in the final part of **The Fan Gene!**

18 PITCHING IN

There's something strange going on at Delchester Football Club, and the Doctor is intent on finding out what it is. But can he avoid being captured, hypnotized or eaten alive? Or is our hero facing the final whistle? Find out in the thrilling second part of Gareth Roberts' and Mike Collins' comic strip, **The Nightmare Game!**

28 METAL GURUS

It's one to remember! **Andrew Pixley** sets the co-ordinates for Skaro, in late

December 1963, for his final regular **DWM Archive** – and it's a biggie. But what have we decided to calli it? **The Daleks? The Mutants? The Dead Planet? The Survivors?** Find out inside!

42 LIVELY DISCUSSION

Following last issue's Archive Extra, discover what we never got to see back in 1977. **DWM** presents, for the first time ever, the full transcripts of the excised interviews with **Tom Baker** and **Philip Hinchcliffe** from the **Whose Doctor Who** documentary ...

REGULARS

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**DOCTOR
WHO**
1963-2003



OTHER NEWS...

EFFECTS DEPT TO CLOSE

The BBC Special Effects unit, in existence since the 1950s, is to close this summer. According to a BBC news report the rise in demand for visual effects has forced its closure. **DWM** will be taking a look at the huge contribution the department made to *Doctor Who* in a future issue.

DALEKS EMBARGOED!



Terry Nation's estate has placed an embargo on the Daleks being used on television in the latter part of 2003. This means that no Dalek

stories can be broadcast on any channel. This will not affect video or DVD releases, which come under a separate agreement. BBC Worldwide's Sue Cowley clarified the situation by saying "This matter relates to stories and situations penned by Terry Nation, and is not restricted to *Doctor Who*. Negotiations are in progress to allow further transmissions."

OUT OF THE VAULTS

More details have emerged about the *Doctor Who* titles planned by the BBC Radio Collection for 2003. The most eagerly-awaited release is sure to be *Doctor Who* at the BBC, scheduled for 1 September. This release will comprise many *Doctor Who*-related radio features and interviews from over the years, many of which haven't been heard since their original broadcasts. Range consultant Michael Stevens told **DWM** that the disc will contain "a number of fascinating audio oddities, many of which will be new to fans." The rest of the 2003 schedule currently runs: *Yeti Attack!* (The Abominable Snowmen and The Web of Fear) on 7 July; *Adventures in History* (The Myth Makers, The Massacre and The Highlanders) on 4 August; *A Power of the Daleks/Evil of the Daleks* tin set (including the recent documentary *My Life as a Dalek*) on 3 November; and *Marco Polo* also on 3 November.

THE NEXT NEXTSTAGE!

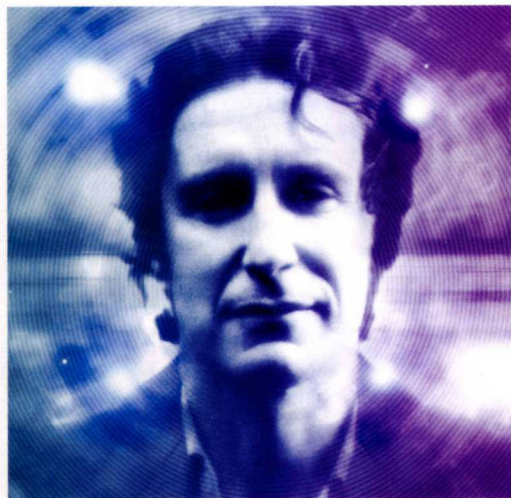


Nextstage Drama has announced another *Doctor Who* drama workshop holiday for 2003.

"They are for everyone and anyone over the age of 16," Nextstage's Beverly Cressman said, "whether they want to act or not. Our last event was a great success, with Sophie Aldred, Deborah Watling and Christopher Barry leading the workshops and socialising with the guests." For full details of this year's trip see the advert on page 7, or log onto nextstagedrama.com

EXCLUSIVE! DETAILS OF NEW MCGANN AUDIO SEASON ANNOUNCED

HE'S BACK! AGAIN!



The third 'season' of Big Finish's *Doctor Who* audio adventures starring Paul McGann's Eighth Doctor will begin this December, following the release of November's 40th anniversary story, *Zagreus*, featuring the Fifth, Sixth, Seventh and Eighth Doctors. Big Finish producer Gary Russell has given **DWM** some exclusive news about the four stories that make up the season.

"There will be a slender running arc going through the four stories," explains Russell. "This will develop from the events that take place during *Zagreus* – and people hoping that the cliffhanger to last year's *Neverland* would be wrapped up by the end of *Zagreus* may be disappointed. We have big plans for the Eighth Doctor and this arc is only the beginning..."

Russell has also revealed that this season will see the arrival of a new friend for the Doctor in the shape of the first truly alien companion in *Doctor Who*. "He is a Eutermesan," Russell reveals, "and all we can tell you about him is that he's not human, has a vestigial exoskeleton and can change his

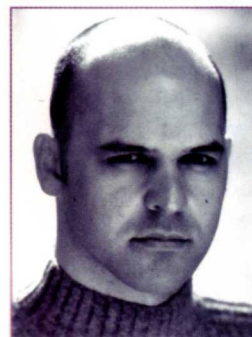
skin colour at will..." The new companion's name is C'rizz (rhyming with 'berries'), and he will be played by actor and former **DWM**-er Conrad Westmaas [below], who impressed Russell and fellow producer Jason Haigh-Ellery playing a small but significant role in this summer's *Omega*.

It is planned that none of Big Finish's scripts for the regular run of *Doctor Who* in 2004 will be provided by people who have worked for the company before. Gary Russell told **DWM** "I'm very keen to bring some new blood into the world of audio *Doctor Who*. This should provide some interesting new perspectives on the good Doctor and his companions."

Russell also announced that Big Finish will once again be accepting unsolicited script submissions – though for a short period only. "Although I know everything Big Finish will be doing in 2004, we have one or two script slots for 2005 unfilled," says Russell. "Therefore, it seems only fair to open, albeit for a very limited time, the doors to the storyline 'slush pile'.

Just to give a few points of what we're looking for – or rather, not looking for – we don't want stories featuring old monsters, old villains or old friends. Your storyline shouldn't even need to specify which Doctor and companion team is to be used. Writers should be prepared to adapt their story for whichever characters are allocated to them. Ideally the storyline should be no longer than two sides of typed A4 paper – we certainly don't want full scripts!" Send your storylines to: 2005 Story Submission, Big Finish Productions, PO Box 1127, Maidenhead, Berkshire, SL6 3LW, UK by 31 August 2003. Further details can be found on the Big Finish website at www.bigfinish.com/2005_submissions.

DWM will, of course, be providing you with full updates and casting news on this exciting new run of adventures, as soon as further details are forthcoming.



'SEASON 29' IN FULL!

Gary Russell gives us some tantalizing hints of what to expect in the new season of Eighth Doctor audios...

SCHERZO By Robert Shearman. Released Dec 2003

"Rob Shearman came to me wanting to write another Eighth Doctor adventure. Always looking for ways to throw a spanner in Rob's plans, I immediately said to him 'only if you write me a two-hander'. He responded by saying 'okay, but it's called *Scherzo* and has no incidental music'. Only Rob could give us a music-themed play with no music!"

THE CREED OF THE KROMON

By Philip Martin. Released Jan 2004

"Philip Martin is a writer I have greatly admired since his groundbreaking 1970s TV series *Gangsters*. I asked him for a straightforward, four-part *Doctor Who* romp with insectoid aliens. My only other criteria was that I didn't want it to feature Sil. Philip was overjoyed – so he told me at the start of writing – to be back working with Doctor. Hopefully

by the end of the writing process, I hadn't put him off for life!"

THE NATURAL HISTORY OF FEAR

By Jim Mortimore. Released Feb 2004

"Jim is the only writer in 2004 that I have worked with previously, back in the days of the amateur Audio Visuals plays of the 1980s. Although Jim has recently worked on music and post production for Big Finish, somehow he found time to deliver a dark, character-led piece which constantly throws up surprises and twists. Just when you think you've worked it all out, he chucks a typical Jim Mortimore curve ball at you!"

THE TWILIGHT KINGDOM

By Will Shindler. Released Mar 2004

"Will typifies the kind of 'not-in-the-Doctor Who-fold' writer that I've been keen to work with. He's been a script editor on *Doctors and Bored* and is now story editor on *The Bill*. The *Twilight Kingdom* is the sort of fresh story you might expect a writer who knows and admires *Doctor Who*, but wouldn't describe himself as a fan, to deliver. The only brief I gave Will was that I wanted a story set below ground."

PANOPTICON ON!

After lengthy discussions with BBC Worldwide and negotiations with a prestigious hotel in central London, Domintemporal Services Ltd is at last able to confirm that Panopticon, this

year's official celebration of the 40th anniversary of *Doctor Who*, will take place over the weekend of 1-2 November 2003. Full information and booking details will appear in the next issue of **DWM**, but for those of you who can't wait, please send a stamped, self-addressed envelope to: Panopticon 2003, PO Box 7831, London SW15 6YD.

OUTSIDE THE SPACESHIP

Compiled by Dominic May

Doctor Bows Down Before Doddy

In early April Radio Merseyside held a poll to determine the 100 Greatest Liverpoolians. Around 5,000 listeners phoned and e-mailed their votes and *Doctor Who* had a healthy representation with **Tom Baker** voted 34th, *Revelation of the Daleks'* **Alexei Sayle** 41st, while *Delta* and the *Bannermen's* **Ken Dodd** beat *The Chase's* **John Lennon** and **Paul McCartney** to the top spot. Perhaps surprisingly neither **Paul McGann** nor any of his brothers found their way into the list. Tom Baker can be seen as Father Bernard in the sixth episode of *Strange*, which airs shortly on BBC1.

A Man For Peter

Peter Davison bravely joined Nicholas Young and Peter Vaughan-Clarke to relive his first television appearance as Elmer in 1975's *The Tomorrow People: A Man For Emily* for its DVD commentary, (on sale in July). With the opening shot on his crotch, Davison gamely entered into the fun spirit of the occasion, diplomatically sidestepping too much comment about co-guest star and ex-wife Sandra Dickinson and surprisingly informing the audience the producer had wanted him back for a reprise appearance until it was realised the story was uni-



versally loathed by the audience! A *Very Peculiar Practice*, of which Peter is more proud, is being readied for DVD issue by Network Video, while *Campion* is available on VHS with a Region 1 DVD release on 13th May. **Colin Baker** features as Doctor Dudgeon in the DVD of *Swallows and Amazons Forever* directed by **Andrew Morgan**, which was released by Revelation Films in

February. And while on the subject of DVD, the first season of **Terry Nation's** *Blake's 7* is currently expected on 28th July from BBC Worldwide and Fabulous Films (though this may change) while Season One of *Survivors* is being readied for October from DD Video.

BF Producer Faces the Past

Peter Davison is not alone in having to relive his past as the CBBC channel has begun repeating dramas originally broadcast under the BBC Education Look and Read banner. One of these has been the 10-part **Andrew Davies** scripted *Dark Towers*, stripped two episodes a day from 19 to 23 May, featuring Big Finish producer and former **DWM** editor **Gary Russell** as Lord Edward Dark. Look out for others featuring

the music of **Roger Limb**. The current series of BBC1's *Born and Bred*, produced by **Chris Clough** features episodes by **Paul Cornell** and **Rob Shearman**.

McCoy's Controversial Who Claim

Sylvester McCoy was recently interviewed in *The Reading Chronicle*, claiming audiences perceived the Doctor as a Christ-like figure. "It's that classic tale of the little man against great odds," he said. "That, and the other classic story of someone from outside our world coming down to help us. That makes it very attractive to human beings. I don't mean to be sacrilegious, but Jesus came down from outside the world to save us and it's that kind of area. Science fiction has a quasi-religious quality to it. People who are attracted to SF are often not religious in other ways but are attracted to this idea of hope for the future."

Tom Campbell Joins Corrie

Big screen companion **Bernard Cribbins** has joined the cast of *Coronation Street* playing ageing romeo **Wally Bannister**, who initially becomes a love interest for **Blanche Hunt** before turning his attention to her granddaughter, **Tracy**, 50 years his junior ...

Cartmel's Big Knight Out

End of the Knight, a new play by **Andrew Cartmel**, will run from 15 July to 3 August

at the White Bear pub fringe theatre in Kennington Park Road opposite London's Kennington tube station (Further details from 020 7793 9193).

Geoffrey Incidentally

Terror of the Zygons and *Seeds of Doom* composer **Geoffrey Burgo** premiered his new choral work *Shirtless Stephen* and the *Children's Crusade* in New York on 27 April while another new choral work, *Alleluia Psallat*, was launched in front of the Queen at the Newbury Spring Festival on 10 May. He also has an album of music from the second series of *The Forsyte Saga* timed for the end of May.



Did You Miss?

Matthew Robinson as executive producer of BBC1's *Servants*; **Trevor Martin** as the *Condemned Slave* in *Radio 3's* *Dionysos*; the **John Flanagan & Andrew McCulloch** episode of *Heartbeat*, produced and directed by **Gerry Mill**; **Kevin Clarke** writing *Five's* *Family Affairs*; **Terry Molloy** as *Owain* in *Radio 4's* *Promenade Rock*; **Philip Madoc** presenting *ITV1's* *Dylan Thomas - Man or Myth*.

Obituary

Lewis Greifer, who was responsible for the original storyline of *Pyramids of Mars* prior to it being turned into a script by **Robert Holmes** under the pen name **Stephen Harris**, died on 18 March aged 87.

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SOPHIE ALDRED



"Best holiday ever!"

Rachel Power

"I enjoyed everything... I'd be the first on the list for another one"

Thomas Hutchinson



LOUISE JAMESON

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EDITOR'S LETTER

And now, the end is near, and so we print the final Archive. My friends, I'll say it clear, I'll state ... um, actually I'm assuming you don't need me to do the whole song here in order to get the gist? Oh good.

It's almost 12 years now since **DWM's** own King of Caversham, Andrew Pixley, began documenting *Doctor Who's* production, story by story, in hitherto unheard of detail.

Starting with *The Power of the Daleks* in 1991, he turned the Archive feature around from a six-page plot synopsis and tiny 'Fact File' to become the dominant feature of the magazine. Andrew has worked tirelessly to uncover every crumb of information about the making of our favourite series, and thanks to his diligent researches we now understand more about *Doctor Who* than would have been thought possible even a decade ago. But all good things must come to an end, and this issue we present Andrew's final regular Archive – and where better to finish than with the adventure that made *Doctor Who* a household name back in 1963 and introduced an unsuspecting nation to the Daleks? (Please don't get annoyed by the title we've gone with, will you?).

"It's almost 12 years now since the DWM Archive first arrived"

This certainly isn't the last we'll be seeing of Andrew in these pages, however. There are a number of fascinating Archive Extras lined up, not to mention an exhaustive look at the making of the 1996 TV Movie in our forthcoming *Complete Eighth Doctor* Special Edition, so we'll be keeping him busy for a while yet. But for now let's bid a fond farewell to Mirrorlon, Shawcraft, TC4, lightweight props rigged to detonate on cue, audience research reports, rehearsals in the Drill Hall, pre-filming in Oxshott quarry, master tapes cleared for wiping in 1971, a US TV movie of 1'36" duration, new cover artwork by Alister Pearson, reaction index scores and all the other weird and wonderful snippets of information that have made the Archives such an indispensable guide. Thanks Andrew. You're a star.

Of course you lot out there weren't born with heads full of Jaobolite, and many of you have seen the end of the Archives coming for a long while. We've had a torrent of enquires as to what we'll be doing once they end, along with suggestions ranging from the sublime to the ridiculous (no we won't be printing detailed guides to the *Choose Your Own Adventure* books). Well, next issue you'll finally be able to enjoy the fruits of our labours as we present the first of a new series of features entitled *The Fact of Fiction*, looking at your favourite *Doctor Who* stories from some enlightening new angles. We think you'll enjoy it ...

Meanwhile, we're off to play Archive Top Trumps. Tom's got Enlightenment, but I think I can beat him with *The Monster of Peladon's* sales to Mozambique ...

Clay

EDITOR CLAYTON HICKMAN
ASSISTANT EDITOR TOM SPILSBURY
DESIGNER PAUL BURLEY

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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DWMMAIL



OH MY GIDDY AUNT!

As a long-time reader of **DWM** but never having written to express any views on your magazine, *The Complete Second Doctor* special has prompted me to make the effort at last and speak my mind! This is the first of the special editions dedicated to a specific Doctor that I have bought (mainly because it's the first copy that I've ever seen in my local WHSmith!), and I have to say that it was well worth the extra couple of pounds. Andrew Pixley is a marvel; never ceasing to amaze with yet more unknown facts about the making of each story – even over-and-above his already fact-laden Archive features. And just when I thought I'd seen all the existing photos from *Doctor Who*, you've managed to find lots I've never seen before – some of them even in colour!

I also liked the more peripheral features away from specific stories which deal with Patrick Troughton himself, the Doctor's character development, and how the whole concept and feel of the series changed slowly but steadily through Seasons Four to Six. Reading this edition has also persuaded me to back-order the previous 'Doctor' special issues, as I'm sure they too offer much more than just a re-hash of previously-known information.

ANTHONY COX
VIA E-MAIL

May I say how much I enjoyed *The Complete Second Doctor* special, and in particular, the revelation that the seemingly 'benign' Gareth Roberts is actually a right-wing ideologue (see his review of *The Dominators*). Can we expect similar rants from Mr Roberts in the future – perhaps with titles such as 'Let's Bomb Peladon', 'The IMC – a Force for Freedom', 'Getting Tough with the Sensorites', and 'This War is Definitely not about Spectrox'?

ANTHONY TOMLINSON
VIA E-MAIL

WE WANT PAUL!

I feel I must respond to the letter by G Phillips in **DWM** 328. In his letter he complained that the comic strips should feature the Fourth Doctor rather than the Eighth, his reasons being that Tom Baker had a number of excellent stories and Paul McGann has had very few appearances. On this premise should BBC Books perhaps throw out the current Eighth Doctor range? And are we being told by Mister Phillips that *The Horns of Nimmon* or *The Android Invasion* are really better than the superb *Neverland* or *The Time of the Daleks*? What's more, the Eighth Doctor has had a number of excellent adventures of late (*Children of the Revolution* and *Oblivion* spring to mind). If Mr Phillips dislikes the Eighth Doctor

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because of his lack of good adventures then stopping his comic strip outings is hardly the best way to remedy this is it?

MICHAEL MILLS
VIA E-MAIL

I'd just like to reply to G Phillips' letter about the lack of Tom Baker in the comic strip, the persistence of using Paul McGann and how "I've been collecting **DWM** since 1979 so I think I know a little more about what the fans want than that you." I embrace the idea of using the Eighth Doctor in the strip, because, after all, he is the current Doctor. Nostalgia is all well and good but we really need new Doctor Who. I like the new BF audios with Paul McGann and I'm not afraid to admit liking the TV Movie – okay, it was ropery in places but how many new Doctor debuts have been amazing?

As for knowing what the fans want? Utter bollards! My first memory of the show was *Time and the Rani*, and I am probably one of the last generation of people to watch the show from 'behind the sofa'. Just because you've been collecting the magazine for 20-odd years does not make you any more of an authority on what the fans want. We need youngsters to watch the show too or it won't succeed – remember, it was initially aimed at children. So deal with the changes and get rid of that holier-than-thou attitude. Phew, had to get that off me chest!

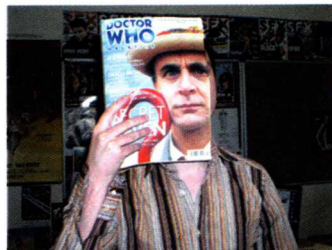
CHRIS CASSELL
FIFE

I'm pretty sure that the comic strip *Where Nobody Knows Your Name* [**DWM** 329] takes place in Judge Dredd's Mega-City One. There's even a Thrill-Sucker after the Doctor's drink! Since the Doctor is able to go anywhere, the idea is quite acceptable. Any chance of him actually meeting Dredd?

G D LOCKE
RHONDA, GLAMORGAN

What a dreddful idea. Sorry.

FACE OF THE ENEMY



As you can see, hours of fun can be had with your latest cover!

STEPHEN O'BRIEN
SFX MAGAZINE

Glad to see you're all working hard!

EXPLAINED LATER ...

Following on from Andrew Pixley's Archive Extra on *The Curse of Fatal Death* (and Steven Moffat's recent letter) I should point out an inaccuracy. The Dalek voices in that one-off special

were in fact provided by Roy Skelton and the actor David Sargent, who, in addition to all of the silver Daleks' lines, also added extra lines of dialogue, such as Jonathan Pryce's screams whenever the Master fell through the trapdoor. Dave Chapman (CBBC's Otis the Aardvaark) was one of the Dalek operators on the show, and did in fact record some Dalek voices, but in the final edit the only lines of his used were for the shots featuring hundreds of Daleks.

Due to the tight timescale, and the nature of the show, no end credits were produced, but for the later video release of the programme, only Skelton and Dave Chapman are credited for Dalek voices, with David Sargent's contribution going unmentioned.

And I used my own ring-modulator to process the Dalek voices – I just wish I'd rented it out when they did the (awful) Dalek voices for the TV Movie ... **PHILIP MEEHAN** SUPERVISING SOUND EDITOR, *THE CURSE OF FATAL DEATH*

WE ALSO HEARD FROM ...

PAUL DUNNE ("While many fans might have happy memories of K-9, Sarah-Jane or Ace, my favourite companion over the last ten years has been **DWM**!") Awwww!; **IAN WILLIAMS** ("Please say hello to my mum, who doesn't read the mag, but does watch *Coronation Street*.") Hello Ian's mum!; **PAUL COCKBURN** ("Can I remind G Phillips, just because you like food doesn't mean you'll be able to run a restaurant."); and more ...

IN DWM 332...



MURDER MOST HORRID!

Beginning a new regular feature for **DWM**, Alan Barnes dons his robes to examine **The Fact of Fiction of The Deadly Assassin!**

PERFECT GENTLEMAN!

The first part of a candid interview with **Who** writer and League of Gentlemen star **Mark Gatiss!**

THE SAME OLD STORY

Gareth Roberts takes a look at **Doctor Who's** storytelling style. Has it really been telling the same tales over and over for 40 years?

PLUS

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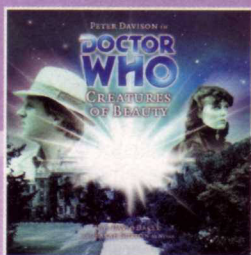
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COMING UP...



CREATURES OF BEAUTY

AN AUDIO DRAMA BY NICHOLAS BRIGGS PREVIEW BY MARK WYMAN

RELEASED MAY 2003

Featuring The Fifth Doctor and Nyssa

Enemies The Koteem, officially

Setting Veln, a badly polluted planet, and space nearby.

You'll like this if you like ... *Beauty and the Beast*; *Galaxy 4*; *The Mutant Phase*; early episodes of *Sliders*

Listen out for The jigsaw falling into place!

The Doctor Peter Davison

Nyssa Sarah Sutton

Gilbrook David Daker

Brodlik David Mallinson

Lady Forleon Jemma Churchill

Quain Nigel Hastings

Seedleson Michael Smiley

Murone Philip Wolff

Veline Emma Manton

The Koteem Nicholas Briggs

Sound Design & Music

Nicholas Briggs

Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner

Director Nicholas Briggs

The planet Veln has suffered an ecological disaster, leaving its people prone to a disfiguring genetic disease. The Doctor's warning about Dyestrial pollution is therefore somewhat late, but separating from Nyssa to convey it puts them both in dire peril.

Why is the observation that Nyssa is 'a beauty' so dangerous? What lies behind the locals' responses to the strangers, and assumptions about their links with the alien Koteem? What's the real story of the tragic ugliness on Veln? The answers, and the storytelling, are far from straightforward ...

Discussing *Creatures of Beauty* in any detail means making its most distinctive aspects apparent. So with that proviso in mind, let's invoke author Nicholas Briggs' own pre-release teaser. "Where does the story begin, and where does it end?" Essentially, Briggs has created a jigsaw-like story, revealing the overall view one piece at a time. So did he begin with the story of the events on Veln, or the way to tell that story?

"My starting point was a story about an alien society where it was almost impossible for the Doctor to make a decision as to who was right," says Briggs. "I chose the whole issue of 'beauty' because it is something we all have experience of: marvelling at how friends are attracted to people who we don't find attractive at all, or arguing over which film stars we find sexy.

"Since such an issue involves different perspectives, that drove me towards a different kind of story structure. I wanted to reflect the theme in how the story unfolds. I initially set out to tell each episode from a different character's point of view. However, I found that particular

technique too stifling, so I broadened the approach a bit, opting to leap to any part of the story at any time, as long as it was thematically logical to do so."

Did Briggs have the detail of the events in his head before he started? Or did the sequence and the story evolve side-by-side? "I wrote a detailed background of the situation on the planet Veln. I also made sure I knew the 'history' of the planet where it affected the plot. Then I wrote the script in its non-linear order. With this method, I could just go from one significant piece of information, or character illustration, to



"IT'S INTERESTING THAT THIS PLAY WON'T BE SO BLACK AND WHITE"

Sarah Sutton on *Creatures of Beauty*'s lack of clear-cut morals

another – and bypass the irrelevant stuff which linear stories so often have to present.

“Peter Davison actually asked me, ‘Did you write this story in order, then throw all the pages up in the air and just put them together in the order they landed?’ I replied, ‘The sad thing is, that I actually wrote it in this order!’ He laughed.”

It seems Briggs is pursuing something far removed from the usual cliffhangers of traditional *Who* ... “We all love the traditional ‘Doctor in danger – will he survive?’ thing. But it’s a dramatic technique that Big Finish’s audience knows inside out; so I thought it might be an interesting departure to accept that the Doctor and Nyssa would survive. I mean, we all know that they have to be alive when we get to *Arc of Infinity*, don’t we? Hence, the audience’s concern becomes more about the ‘how?’ and ‘why?’ of the issues and themes. It’s not a story about whether the Doctor will get out alive, but about why it’s often difficult to know who you should trust or agree with.”



Mark Wynn

As in *The Mutant Phase*, Briggs seems interested in using ideas about ecological impact. Does this reflect his own thematic tastes in science fiction? “The themes I’m most interested in are linked with any species’

primary aim – survival! That’s at the root of everything. So if survival is threatened in a dramatic way, in a war or ecological disaster, it makes for engaging drama which draws on real fears and impulses within us. A particular newspaper image of a bird covered in oil, dying on a beach, got me thinking. The bird doesn’t understand what the hell has happened to it; there it was in its nice bird world, having a swim, catching fish, and then suddenly it’s dying. What might happen if that kind of shock happened to an entire intelligent species?”

The guest roles in plays Briggs has directed often feature Big Finish ‘regulars’, as it were. How did he go about casting on this occasion? “We have so little time to record these things, so it’s nice to work with people where you already have a ‘ shorthand communication’. However, if Sarah Mowat and Mark McDonnell were in everything I do, people might start to notice ... So for this one, I gave a very good agent friend of mine the character breakdowns and asked for her suggestions. Meanwhile Peter Davison suggested Jemma

Churchill – and she’s great! – plus, at Gary Russell’s suggestion, I flicked through the list of another agent and spotted David Daker’s name ...” – resulting in the veteran’s third *Doctor Who* role, after *The Time Warrior* and *Nightmare of Eden*.

Again, Briggs has followed *The Mutant Phase*’s example by writing for the Fifth Doctor and Nyssa. Is this a combination he especially enjoys? “With Nyssa, apart from the fact that I enjoy having a laugh with Sarah Sutton, the character is a good one to write for – she’s far more scientifically intelligent than other *Doctor Who* girls. Here, Sarah rose to the challenge of playing much tougher scenes than usual, which was very rewarding for me. I’m also a great admirer of Peter’s diligence in the studio. He works like hell on his lines, whenever he’s not directly involved.”

asked Sarah Sutton whether this story was more uncomfortable for Nyssa than most. “Yes, some of it’s quite dark – the way that she gets interrogated is not very pleasant. It’s been a strange one to record as it’s very fragmented. Normally we record out-of-sequence, which is confusing enough, but here there’s a double confusion. Nick gave us a breakdown of the other characters so you can work out what’s basically going on – but I shall be really intrigued to see how it all hangs together ...” It’s quite a jigsaw puzzle, isn’t it? “Mmm, and I think some listeners will come away with one idea and some with another” says Sutton. “Nick’s deliberately mixed it up a bit this time. It’s interesting that it won’t be so black-and-white.”

The recording in March took place just over 20 years after her last TV story, *Terminus*, aired. If anyone had said in 1983 ‘Sarah, in another 20 years you’ll still be recording stories as Nyssa’, what might you have said to them? “Don’t be so stupid, probably!” she laughs. “When I was asked to do these by Big Finish in 1999, it was totally out of the blue, and only a month beforehand. But once I was in the studio with Peter, it was just like we’d gone back 17 years ...”

Jemma Churchill says of the aristocratic Lady Forleon: “She’s ruthless, but very just because what she does is for good reason. It’s about how we perceive both beauty and ugliness.” Churchill, an old friend of Peter Davison, is very aware of Big Finish. “My father, Donald, was a playwright whose work Peter had done in theatre, so I’d met him then. Peter’s been telling me for years what fun these stories are – then his wife Elizabeth said ‘I think Jemma would be interested in doing one of those’. I said ‘You’re damn right I would!’ Meanwhile my son, who’s 11, has been listening to them: they’re perfect for that age: Peter’s given some stories to him, and I’ve been getting some out of the library. I got *Star Wars* for him too, but he wasn’t interested: *Doctor Who*, and *Harry Potter* of course, he likes because they’re British.”

David Mallinson, who may be most familiar from playing O’Donnell, the adulterous legal partner in *This Life*, says “*Doctor Who* was a fact of life in the world I grew up in –

“THE DRAMA HERE COMES FROM THE ‘HOW’ AND ‘WHY’ OF THE ISSUES”

Nicholas Briggs on eschewing traditional ‘Doctor-in-danger’ themes

always there, a bit like the Houses of Parliament. Then I worked with Sylvester McCoy in theatre – in Brecht’s *Caucasian Chalk Circle* in 1985, he was an extraordinary, eccentric Azdak. That was the closest I came to ‘knowing a *Doctor Who*’. To suddenly find yourself having a little input into it all these years later is wonderful, and thrilling. I can sort of picture Brodlik: obviously he looks very hideous in our terms, because of what’s happened on Veln. He’s also a guy who’s completely on top of what he does in intellectual terms, yet is quite intimidated by his boss ...”

Briggs’ production notes refer to *Creatures* as ‘my last *Doctor Who* script for the foreseeable future’. Why is that? “Because I’ve got the *Unbound* story *Exile* to do next,” he clarifies, “possibly another Dalek series, theatre acting and directing this summer and a couple of other non-*Who* Big Finish projects. Also, Gary is concentrating on new writers for 2004. After that, though ... well, I’ll never retire from *Doctor Who* if I can help it. I love it too much for that.”

TIME-PATH INDICATOR

JUNE

SUNDAY 1

TV *Doctor Who*: *The Android Invasion* by Terry Nation [Fourth Doctor & Sarah] UK Gold

MONDAY 2



Video *Doctor Who*: *The Horns of Nimon* by Anthony Read [Fourth Doctor, Romana & Kg] BBC Video

Novel *Doctor Who*: *The Last Resort* by Paul Leonard [Eighth Doctor] BBC Books

SATURDAY 7

TV *Doctor Who*: *The Brain of Morbius* by Robin Bland [Fourth Doctor & Sarah] UK Gold

SUNDAY 8

TV *Doctor Who*: *The Seeds of Doom* by Robert Banks Stewart [Fourth Doctor & Sarah] UK Gold

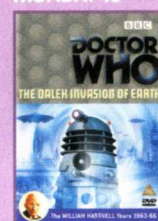
SATURDAY 14

TV *Doctor Who*: *The Masque of Mandragora* by Louis Marks [Fourth Doctor & Sarah] UK Gold

SUNDAY 15

TV *Doctor Who*: *The Hand of Fear* by Bob Baker & Dave Martin [Fourth Doctor & Sarah] UK Gold

MONDAY 16



DVD *Doctor Who*: *The Dalek Invasion of Earth* by Terry Nation [First Doctor, Susan, Barbara & Ian] BBC Worldwide

SATURDAY 21

TV *Doctor Who*: *The Deadly Assassin* by Robert Holmes

[Fourth Doctor] UK Gold

SUNDAY 22

TV *Doctor Who*: *The Face of Evil* by Chris Boucher [Fourth Doctor & Leela] UK Gold

THURSDAY 26

DWM Issue 332 on sale Panini Comics, £3.40

SATURDAY 28

TV *Doctor Who*: *The Robots of Death* by Chris Boucher [Fourth Doctor & Leela] UK Gold

SUNDAY 29

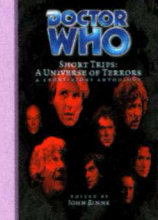
TV *Doctor Who*: *The Talons of Weng-Chiang* by Robert Holmes [Fourth & Leela] UK Gold

MONDAY 30

DVD *Myth Makers*: Mary Tamm & John Leeson

Reeltime Pictures, £10.99

ALSO THIS MONTH



Audio Drama *Doctor Who*: *Project Lazarus* by Nicholas Briggs [Sixth Doctor & Evelyn and Seventh Doctor] Big Finish

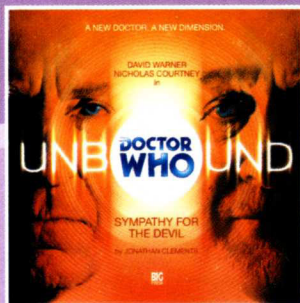
Audio Drama *Doctor Who*: *Unbound: Sympathy for the Devil* by Jonathan Clements [David Warner as the

Doctor] Big Finish £9.99

Short Story Collection *Doctor Who* Short

Trips: *A Universe of Terrors* edited by John Binns Big Finish £14.99

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.



RELEASED JUNE 2003

Featuring The Doctor and the Brigadier
Enemies Don't trust anyone ...**Setting** Hong Kong, 1997**You'll like this if you like ...**Worrying about UNIT dating, *Planet of the Spiders*, *Battlefield*, the TV Movie, *Downtime***Listen out for** An unexpected regeneration!**The Doctor** David Warner
Brigadier Lethbridge-Stewart Nicholas Courtney**Ke Le** Sam Kysgart**Colonel Brimmicombe-Wood**

David Tennant

Ling Liz Sutherland**The Abbot** Trevor Littledale**Marcus** Mark Wright**Adam** Stuart Piper**Captain Zerdin** Peter Griffiths**Music** Gareth Jenkins**Producers** John Ainsworth and

Jason Haigh-Ellery

Director Gary Russell

SYMPATHY FOR THE DEVIL

AN AUDIO DRAMA BY JONATHAN CLEMENTS PREVIEW BY BENJAMIN COOK

This month, Big Finish continues to take the history of Doctor Who, stick it in a blender and burn the results onto compact disc, with the deliciously clever *Sympathy for the Devil*, the second of their Unbound audio plays, which asks what would have happened had the Time Lords exiled the Doctor to the Earth of a later decade. Would he have felt as at home in the 1990s? How would the world have coped without him? Would UNIT still have needed a scientific adviser? And what if the Doctor had been played by stage and screen star David Warner? What indeed ...

"I couldn't do much else," admits David, when asked why he entered the acting profession in the first place. "I wasn't particularly great at it, but it was the only thing I could do, so I logically followed that path. And hoped that I could make a living out of it." Has he enjoyed playing the Doctor? "It's very exciting! I was just really glad to have been asked. If given the choice, I'd much prefer to work in this kind of atmosphere – on a smaller, friendlier production, you know? – than on a blockbuster movie or whatever."

David's co-star in *Sympathy for the Devil* is Nicholas Courtney, reprising his role as Brigadier Lethbridge-Stewart for Big Finish. This time, however, he plays a washed-up Brig, whose days saving Earth from plastic robots and hare-brained alien menaces are over. Almost. "It's a puzzling one," considers the actor, flicking through his script. "I think he's bitter in this, the Brigadier. I was very uncertain about how to play him this time. It seemed out of character for him not to want to help the Doctor. But it's an interesting new take. He's a bit of a failure in this one – superseded by an oik called Colonel Brimmicombe-Wood!" Barmy Brig in *Fake Flower Fiasco*! Who'd have thought it?

And the Doctor isn't the only alien trapped on twentieth-century Earth. In another casting coup, Big Finish has secured the services of distinguished actor Sam Kysgart,

playing slippery scientist Ke Le. "It's marvellous fun," he enthuses, "although I don't understand a word of it. All mumbo-jumbo to me. Actually, Dave Warner is an old chum. We did *The Seagull* together in 1968. I haven't seen him for years. And Nick Courtney, of course – we were at ballet school together donkey years ago." In fact, Doctor Who is one of the few long-running TV series that Sam hasn't appeared in. "I always wondered why no one asked me to do it. I mean, I was around. But they never asked."



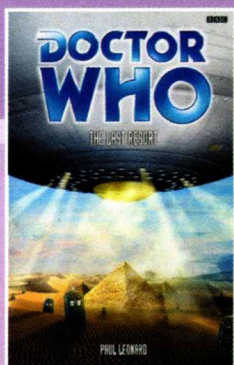
Andrew Aitchison

"WONDERFUL, ESCAPIST, SATURDAY TEATIME ENTERTAINMENT ..."

David Warner on Doctor Who's timeless charm

They should bring Doctor Who back, shouldn't they? Silly old BBC."

David Warner nods approvingly. "There's a wonderful charm about it. It's science fiction without being too heavy. I mean, I didn't know that they were making these CDs – I think it's a rather good idea. A smashing idea. It's wonderful, escapist, Saturday teatime entertainment. Perhaps you could have a word with someone," he says, turning to Sam, "because I'd really rather like to do another one ..."



RELEASED 2 JUNE 2003

Featuring The Eighth Doctor, Fitz and Anji**Enemies** Sabbath (and Good Times Inc)**Setting** All manner of chronologically confused areas of planet Earth ...

You'll like this if you like ... Robert Shekley's *Dimension of Miracles*, *City of Death*, *Festival of Death*, *The Talisman Say what?* "This could be London, 2003, or it could be New York, 2003, or it could be Singapore, 2003 ... that it was mid-Western America in 1852 only made it more dispiriting."

THE LAST RESORT

A NOVEL BY PAUL LEONARD PREVIEW BY DAVID DARLINGTON

"Where to begin?!" ponders BBC range consultant Justin Richards, on being asked just what he meant in *DWM* 329 when he said *The Last Resort* was, quote, 'wild'. "Time travel," he finally responds, "is a difficult concept. Cause and effect can be suspended, it's tricky to maintain a coherent through-line. The results tend to be either very simplistic or so complicated that the whole thing becomes an incoherent mess. *The Last Resort* is an unusual, and very successful, attempt to make use of the inherent difficulties and paradoxes of time travel. *Festival of Death*, for example, played with the problems and paradoxes that arise from it – to huge success and acclaim – but *The Last Resort* goes a brave step further by making those problems and paradoxes the basis for the story rather than an artefact of it."

Paul Leonard himself takes the comment philosophically, anyway: "My very first published work – a Jackanory prize winner written when I was eight – was also described as 'wild'. Nothing changes!" It's been an uncharacteristically long time since we heard from Leonard, whose *The Turing Test* came out nearly three years ago. "I started a new job, and have been studying

for some qualifications, so I didn't have much time. In fact, Justin asked me to write another one, following favourable reviews of *The Turing Test* – so yes guys, your opinion does count!"

It's another contribution to the ongoing Eighth Doctor range, as well ... "It's been all EDAs with the BBC, er, hasn't it?" wonders a forgetful Leonard for a moment. "But *Genocide*, *Revolution Man* and *The Last Resort* were all originally pitched for the Fourth or Fifth Doctors, so only *The Turing Test* was Eighth Doctor from the start. This time around, I knew Justin was looking for time paradox stuff, and I glued this on to an existing idea I'd had about architecture – which wasn't very good and quickly got buried by newer ideas. I've always been fascinated by time travel. It's like those staircases by Escher – you think it must be possible, yet a moment's thought shows that it isn't. *The Last Resort* is about the collision of the Doctor Who universe, where logic has been suspended in this area, with the reality we live in. The degree of chaos is about as much as one could get away with in a Doctor Who book."

When *DWM* spoke to Jonathan Morris about *Festival of Death* – which has a similar 'recursive' feel to it – he mentioned that Justin made him flowchart the entire plot. Did Leonard have to do anything similar? "Yes; on a

spreadsheet and, when that failed and I had to rewrite the plot in a week, a flowchart on the back of an envelope. Justin didn't ask for it or need to see it, but it certainly needed to be there!"

And it's the first time Leonard's had to deal with Anji Kapoor as a character. "Anji was easy," Leonard insists. "I work in an office with lots of young women enough like her to make the character make sense. Her ambivalence about the business world – and it is ambivalence, she contradicts herself a lot – I took from my own feelings after a couple of years in an office. As to Fitz, I think I borrowed Nick Walters' characterisation, mostly. He's rather lightweight, and further from his twentieth-century roots than in *Revolution Man*. Unlike Anji, he doesn't want to go home – perhaps he's a bit afraid of growing up. I think in *The Last Resort* he describes himself as 'a professional adventurer'. Unless I edited it out ..."

"I HAD TO PLOT OUT THE ENTIRE TIME PARDADOX STORY ON A SPREADSHEET!"

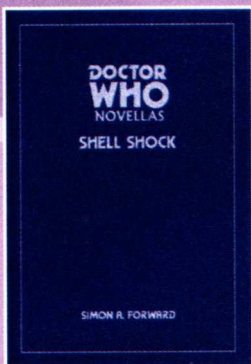
Paul Leonard on *The Last Resort*'s intricate 'recursive' structure

"I will almost certainly be doing another book next year, if the folks at the BBC are willing, and am developing the idea as we speak. Have you ever worked for a company where you have that nagging feeling that the management are on another planet? And no, it's not another alien invasion!"



SHELL SHOCK

A NOVELLA BY SIMON A FORWARD PREVIEW BY DAVID DARLINGTON



RELEASED 2 JUNE 2003

Featuring The Sixth Doctor and Peri
Enemies Memory/Memories ...

Setting The Beach
You'll like this if you like ...

The Macra Terror, The Sandman, Earth and Beyond: Bounty, The Curse of Fenric...

Say what? "When Peri drowned she was blissfully, mercifully asleep ..."

"It's weird really," confesses Simon Forward about the spate of *Doctor Who* he's produced, in print and on CD, since his full-length debut *Drift* last year. "I wouldn't class myself as a veteran just yet. Still, it was good to find myself described on an internet forum as 'ubiquitous' ... as to the writing process in each case, they're very different and I've welcomed the variety. I think there was most room to be creative with the BBC novel, and the audio was the greatest challenge, with me being so new to the medium. There were, perhaps, more exacting and restrictive demands on the novella – but, hopefully, the end result is much better than that makes it sound!"

"I was leafing through some old short stories of mine and found this little gem entitled *Shell Shock* which jumped out at me as having potential as a *Doctor Who* novella. So I plugged in the Doctor and Peri, added a few other elements to see how it might work, and sent the synopsis to David Howe."

"Simon's was an unsolicited submission," confirms Telos editor Howe. "His outline was picked out from the stream of submissions we get sent all the time. I liked the ideas he was playing with."

'Crab soldiers' being one central, dominant feature of those ideas. "The original idea arose from two key inspirations," Forward continues, "a newspaper clipping about the US military developing crab-like robots for mine clearance, and the story of genuine crabs making use of all sorts of man-made hardware for their shells. I never really saw the creatures in the giant crab, B-movie light."

quite literally, would have involved starting with a bang, there wouldn't have been any preamble in that case either. There's 40,000 words to play with, but perhaps it's best to just drop the Doctor in at the deep end ..."

A potentially controversial section throws light on Peri's personal history. "If you think that's contentious ..." Forward begins, then starts again. "Originally, I saw it as a Sixth Doctor story. David saw it as Fifth Doctor and Peri, so we went for it on that assumption for a while. Steve [James Walker] saw it more as a Sixth Doctor story, so we switched back to that. I've always liked Colin's Doctor, though, and wanted to see him in some decent stories."

"So I was looking at Peri as a person, and having to dip back into her life pre-Doctor. Not easy, when Peri is essentially just generic companion material. But I could envisage something in her past that would carry a great deal of resonance with respect to the events surrounding her involvement in *Shell Shock*. Unfortunately, it was decided it might be seen as sensationalist, and so was toned down in favour of what you see there now."

"As with all the novellas," says Howe, taking up the theme, "we wanted to push the envelope, and to see what could be done within *Doctor Who* fiction that had not been done before. Delving back through Peri's memories could have turned up anything, but we wanted to avoid a clichéd succession of scenes from the programme itself, and so Simon came up with the flashbacks to her past life, and developed some ideas about why Peri hated her stepfather



"WE WANTED TO PUSH THE ENVELOPE AND DO SOMETHING THAT HADN'T BEEN TRIED"

Simon Forward on the controversial revelations about Peri's life before the Doctor ...

The story starts with little preamble, which is indeed a feature of much of Telos's output. Is this simply a function of length, in that there simply aren't enough words to mess about? "The story should have started elsewhere, ideally," Forward confesses, "at a point which echoed what was for me the principal theme of the book. But since that,

so much. I don't think there's actually very much which is inappropriate to *Doctor Who* – it depends on the handling."

"I'm constantly occupied with trying to get my non-*Who* writing career off the ground," Forward concludes, "so there are a number of projects I'm working on with that in mind. And I'm optimistic that with such a promising start over the past 18 months or so, things could well snowball and I might even be able to count myself as a 'veteran' before very long ..."

DWM

BRAIN

Confused and worried. Was expecting son to develop interest in football, nu-metal, and J-Lo; not Kemble, *New Adventures* and J-Hill.

RANDOM BOOK

Copy of *Ghost Devices* picked up at second-hand book fair. Does not understand disappointment writ large on son's face.

VIDEOTAPE

Instructed to record omnibus of *Battlefield* on UK Gold; actually recorded half of *The Simpsons*, ads on MTV 2 and three quarters of an hour of Ceefax.

PURSE

Credit card near limit after monthly bill for latest BBC video, DVD, novel, Big Finish audio, Telos novella, Short Trips hardback, BBC Radio Collection soundtrack and BBV audio. Important prescription purchase delayed yet again.

LIST

Of son's as-yet-not-acquired Target Books, including *The Wheel In Space* (fat chance).

WORRY LINES

"At least he's not in one of those gangsta rap gangs" she consoles herself, as son makes model of Terminus out of Kellogg's Variety Pack boxes.

CAR BOOT NECK

From craning round to scan for copies of cut-price *Rescue/Romans* double pack at jumble sales.

DWM

Not checked properly with newsagent and has come back with FHM. Interview with Hannah from S Club on post-split plans interesting, but no long-awaited *Archive of Slipback*.

SCARF (IN PROGRESS)

Will have practical as well as ornamental use, she thinks, as son once again harangues her on imprecise colour scheme used.

ANATOMY OF A FAN

Fig 3. FAN'S MUM

THE FAN GENE

PART THREE: ALL YOU NEED IS LOVE

Gary Gillatt concludes his three-part journey into the murky world of *Doctor Who* appreciation with the aid of some regression therapy, a chat with two of the Doctor's assistants, a worrying infatuation with Heather Couper and a happy memory of a helicopter on Karn. But will even this be enough to uncover the root cause of our collective fannishness once and for all ...?

The monster makes a hideous shrieking sound as it is forced back through the darkness towards the cliffs. Cloaked figures move into position all around it, swinging burning branches ahead of them. Flashes of lightning illuminate the barren landscape and a hard rain lashes down. The Doctor stands on an outcrop of rock, his expression unreadable as he watches the hunt. Behind him, a helicopter slowly rises into a dark green sky. The creature gives a final guttural scream as the attackers move in for the kill.

This is my first memory from *Doctor Who*. You may be forgiven for not recognising the final episode of *The Brain of Morbius*, and the moment where the Sisterhood of Karn drive their reanimated foe over the cliffs to his death. To be entirely honest with you, I've seen the story several more times myself, and while the rain might be a logical embellishment of the scene, even I can't find that

us became *Doctor Who* fans, there's no point in re-watching the video of *The Brain of Morbius*, or re-reading the novelisation of *Day of the Daleks*. We won't find any answers there. Instead we have to get in touch with how we felt first time we saw those episodes or read that book. The genuine affection and enthusiasm we feel while watching our old tapes is still just an echo of the wonder we felt the first time around. We have to find the point when the connection was first made – when a spark leaped a gap and something wonderful was ignited within us. With my memories of a helicopter on Karn, I'm obviously not a reliable witness myself, but perhaps there was someone else watching with me that day who can shed some light on how I felt? "You must have got that wrong," says my mother when I phone her to discuss *The Brain of Morbius* – not something I do often, I hasten to add. "You'd never have been allowed to watch *Doctor Who* when

"THE BRAIN OF MORBIUS COULD ONLY BE IMPROVED BY ADDING A HELICOPTER"

pesky helicopter, but I suspect it has flown in from the cover of the 1978 *Doctor Who Annual* for a special guest appearance. I remember being captivated by a photograph of the cover of that book in the Freeman's Autumn/Winter 1977 mail order catalogue. Nevertheless, I still believe the concluding moments of *The Brain of Morbius* would only be improved by the addition of a helicopter – perhaps flown by Sarah-Jane or Maren – and I hope the Restoration Team will one day correct this careless omission.

It's very difficult to place memories from one's early childhood, but I've long since been able to score an exact date for this one: 24 January 1976, at around 6.15 pm. I would have been almost exactly four-and-a-half years old. So what was it that grabbed my attention so firmly that day? The Doctor? The monster? The helicopter? As was discussed in the previous instalment of this article, I may very well have been predisposed to 'fannish' tendencies – but why *Doctor Who*? If I'd been watching ITV that night, would I now be pondering my lifelong infatuation with *Happy Days*? What, that night, was *Doctor Who*'s 'Certain Indefinable Magic'?

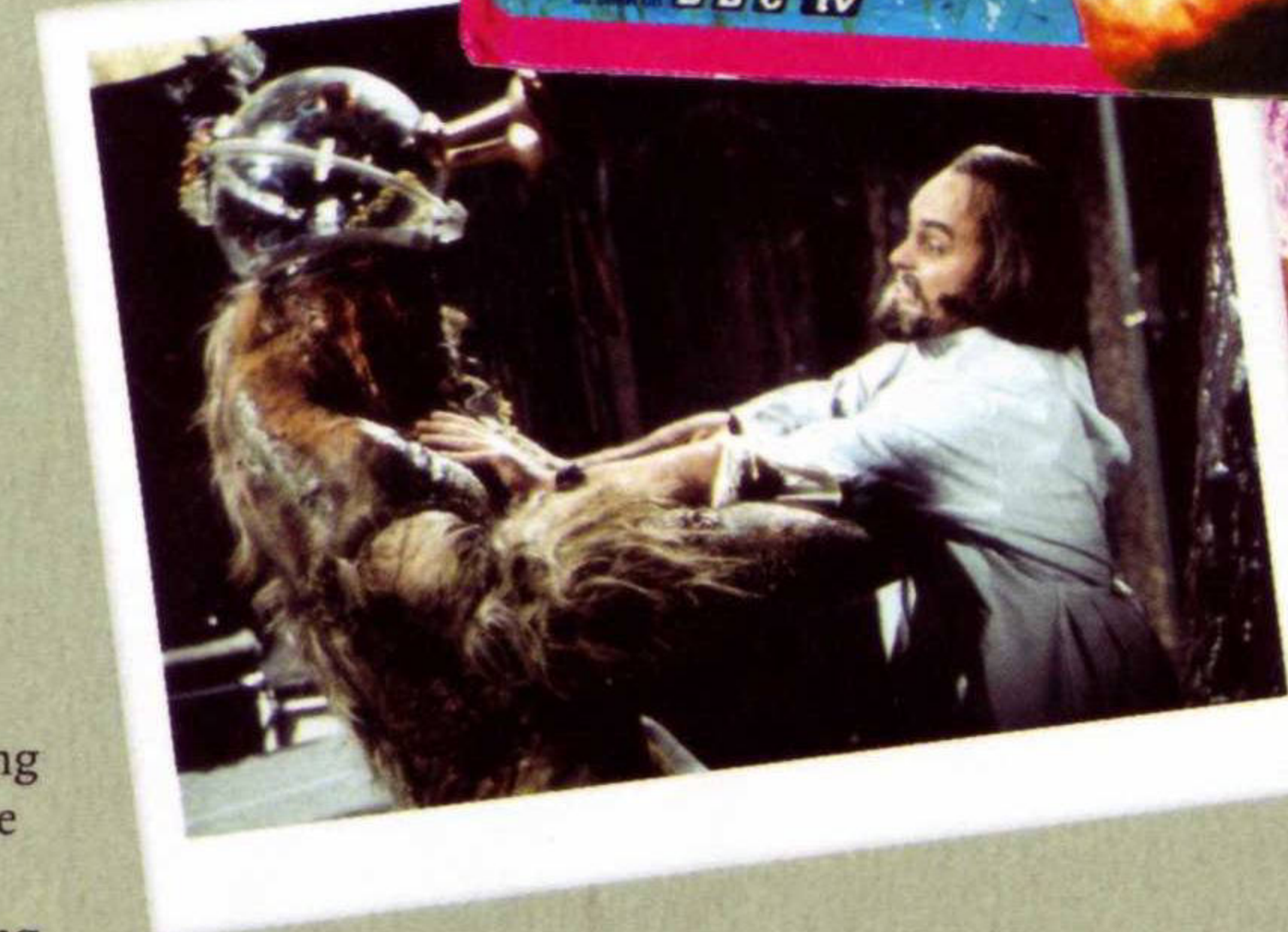
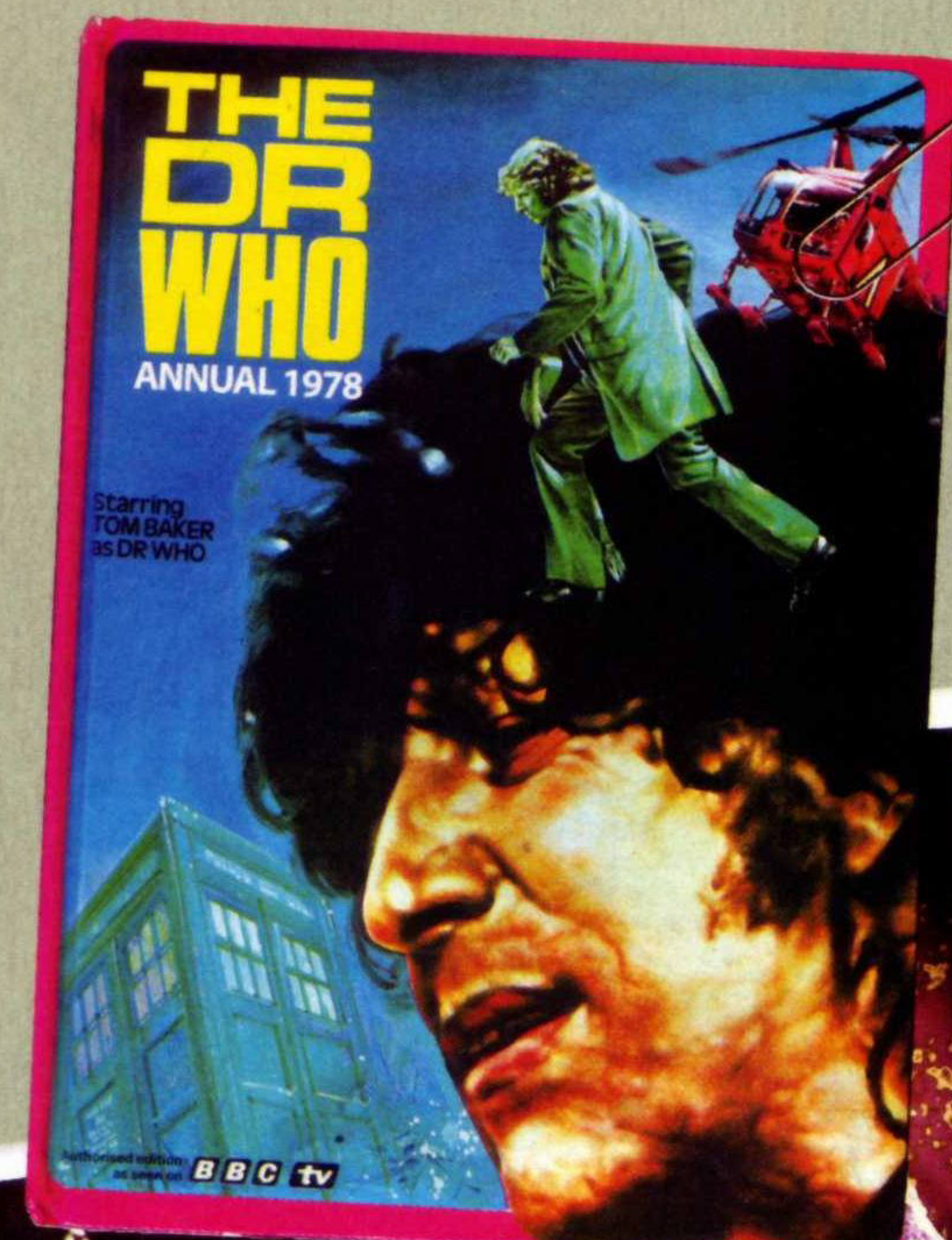
To properly understand the reasons why any of

you were four. It scared your brother too much. And anyway, at that age, you'd have been in bed very early on a Saturday. We always drove to Wakefield to see Nan on Sunday mornings. Don't you remember?"

Quite frankly, no I don't. I didn't even know my grandmother ever lived in Wakefield. But I do remember the planet Karn, and Morbius, and watching that helicopter as it rose over the mountainside. So then, dear mother, when did I start watching *Doctor Who*?

"I can remember the fuss when we went to Butlins in 1978 or 1979," she tells me. "We were driving home and we were late back for *Doctor Who*. You were in love with it by then. You cried all the way home in the car because you knew you were missing it."

Ah yes. The first episode of *The Ribos Operation*, I remember it well. Or rather I don't, in point of fact, because I was being held captive in a Hillman



Hunter somewhere in Snowdonia when the White Guardian was outlining his vital mission for the Doctor. Really, if my mother can't even remember the year, and I know the exact date and time, where is this going to get me? Perhaps it's time to point out the fundamental flaw in her recollection of the late 1970s.

"But mum," I say calmly. "If I was upset at missing *Doctor Who*, then surely I must have been watching it regularly before? And this is a seven-year-old



HEATHER COUPER
Astronomer

being paid for this interview, by the way?"

Enough already! Realising that my mother's memory of nearly ten years of my early life have boiled down into one long eccentric anecdote about cardboard, I thank her for her time and wish her good-night. "Hang on," she says. "Your dad wants to say something."

There's a rattle as the receiver is passed over. "Is anyone there?" says my father. He always begins phone conversations like this. "I just wanted to say that you wet the bed when you went to that Doctor Who conference at Longleat when you were 11. I didn't tell you at the time because I didn't want to embarrass you."

With a click, the line goes dead.

It's obvious that my early love of Doctor Who was much clearer to me than anyone else around at the time. From my parents' point of view, it was just another of my childish fads, and it wasn't until much later that they noticed it was consuming more and more of my time. But again I think, if that fondness was growing, it must have started somewhere? It must be possible to extrapolate that enthusiasm backward to its

point of origin. Are all parents such unreliable witnesses, I wonder, or just mine? It strikes me that there is only one way to find out, so I call leading

Paul was like as a young boy, and Mrs Cornell laughs. "Oh!" she says, still chuckling. "He was a complete sci-fi fella, you know? He was wrapped up in books, forever, for always. And was writing stories, for always."

Does she remember Paul watching Doctor Who as a little boy, I wonder? "Of course!" she says, laughing once more. "He loved Doctor Who, but the funny thing is, he was never scared of it, not like his brother, who used to hide behind the settee. He'd also keep me up late to watch *The Twilight Zone* ... Oh gosh! I was frightened to death and Paul always went to bed perfectly fine. And he was a keen astronomer too. He always dragged us out in July to look for the shooting stars, but they never fell for us. When we went on holiday, we had to visit Jodrell Bank, and we went to Greenwich, and he was very excited to meet Heather Couper - y'know, the astronomer?"

Did Mrs Cornell encourage her son's love of sci-fi? Did she ever think it would lead to a career as a writer? "Of course!" she says again. "We were so proud of him. He'd been writing amazing stories since he was about five years old. We always thought he'd be a writer, but then he went to study astronomy. Then he found that was too much theory and not enough practical. I think the stars and the planets were more exciting in his stories or on the television than they were in real life."

"He dropped the astronomy and spent more time on his writing after that. When he had his first Doctor Who book published we were so very, very proud. We used to go into WHSmiths and move his books to the front of the shelf."

Now the \$64,000 question. Does Mrs C remember the very first time Paul watched Doctor Who? "Well, whenever the programme came on the screen he was hooked. I mean we all were. We all watched it together and thought it was very good. It was always Doctor Who with him for years after that ... But no, I'm afraid I can't remember the first time. We never really noticed that he was becoming such a fan of it. But we were always happy for

him to spend his money on the Doctor Who books, y'know? It turned out for the best in the end. I think his liking Doctor Who and Blake's 7 and his comics was the best thing to happen to Paul. Well, apart from getting married of course. His wife is such a lovely girl - do you know her? She's done wonders for him."

While in full agreement with Mrs Cornell on the subject of the new Mrs Cornell, I decide to spare Paul any further blushes and politely bid his mother farewell. While I'm no closer to capturing the moment of a fan's first exposure to Doctor Who, I'm stuck by his mother's opinion that her son's liking for Doctor Who was one of the "best things" to happen to him - just as my own mum had claimed that Doctor Who had been a "good thing" for me. As a child, I recall being frequently encouraged to "get out of the house and get some fresh air" - perhaps you were too - so it's comforting to realise that a Doctor Who fan was secretly seen as a good thing for us to be.

Still, my investigation is little advanced. I'm no closer to discovering what happens in that moment we make our first connection with Doctor Who. It's obviously invisible to other people, and too long ago to recall clearly ourselves. So, I am left to think, how can I possibly revisit my four year-old self?

Then I remember there is someone who might just be able to help fulfil this seemingly impossible wish. I wonder how much she'll charge?

I first met leading hypnotherapist Sylvia Armstrong last year when writing a feature on, of all things, the DVD release of the film *The Mummy Returns*. It was all part of a rather far-fetched

journalistic wheeze, if the truth be told. The plan was that Sylvia would attempt to 'regress' me back through my past lives, hoping that one of my previous 'selves' lived in the time of the Pharaohs. Of course, this required a number of what I thought were rather shaky assumptions, not least of which was a belief in the phenomenon of 'past lives' in the first place. And then, even if I was willing to accept that there could be some permanence to the human soul, and that I had shuffled through this mortal coil on several previous occasions, the chances that one of these lives had been lived around the time and place that Horus knobbed

Sutekh were slim to say the least. I've rarely managed to be in the right place and the right time, so even if I was once alive in Xooo BC, I was far more likely to have been picking fleas off myself in ancient Dorset than chipping out hieroglyphs in the court of Erimem. In the end, I found I had never been Tlotoxl, cave-man Kal or even Man at Lop. In fact, the only random memory I could access, of some quaint Victorian parlour, looked suspiciously like The Phoenix and the Carpet to me.

This time, however, Sylvia wouldn't be attempting to drive me back through my previous incarnations in the manner of Morbius' mind duel with the Doctor. Here we were only attempting to travel back 25 years or so. And while my faith in hypnosis remained somewhat limited, I could readily believe that in the right state of relaxation, Sylvia could help me to access memories long since banished to the most dusty attic of my mind. Short of building a real-life time machine, this seemed the most likely way of travelling back to when I first made my pact with Doctor Who. I explain to her what I wish to do, and she's happy to help as best we can. She's also happy for me to record the session.

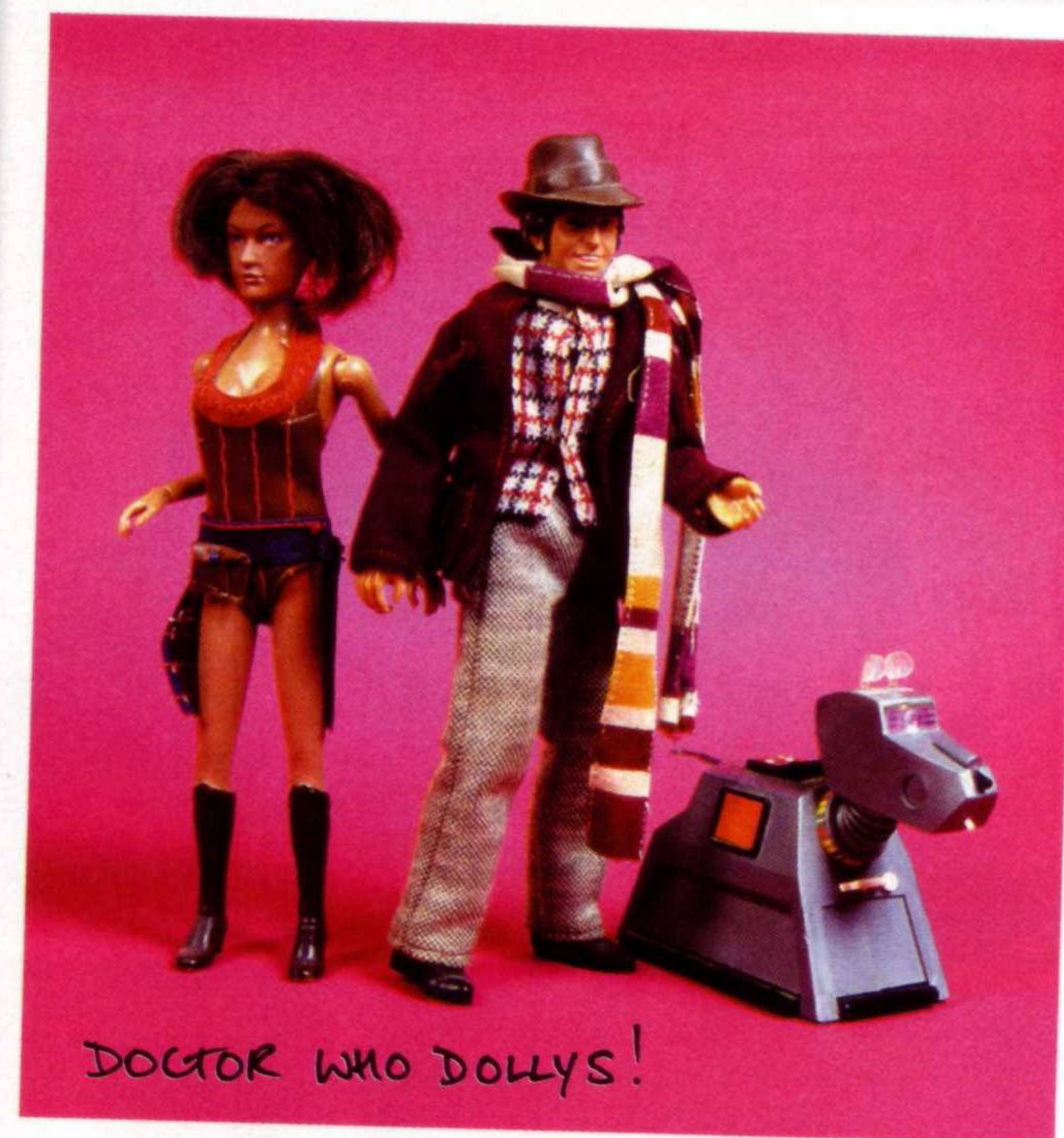
"I did something similar once," she says. Before I have a chance to follow up on that, she adds. "By the way, if it runs smoothly,

do you want me to add in a few suggestions to help you to stop smoking?"

I'd have liked the actual process of hypnotism to be more like that practiced by the Seventh Doctor or General Smythe - one stern look and you're gone - but really its much more like the Fourth Doctor's performance in *Terror of the Zygons*, give or take the boggle-eyes and the primal howl. There's a countdown from 20, some persuasive words from Sylvia compelling me to relax, and by the time she reaches six, let alone zero, it's obvious from the change of tone in my voice on the tape recording that something has happened. While I can remember everything I saw in my mind's eye after Sylvia "put the 'fluence on me", it's to the recording I have to refer for the rest of this account, because despite Sylvia's assurances, I barely remember a word that was spoken after her slow, calm countdown reached 12.

"Gary," begins Sylvia. "You have a specific time and place you want to visit, so I'll let you take us there. All I need you to do is tell me what you see and feel."

This is where it all starts to get a little bit strange. I describe for Sylvia the sitting room of my old family home - a home we moved away from when I was five. But beyond the things I can remember today under ordinary circumstances - the orange walls, the huge rubber plant I always hid behind - I produce a wealth of other detail I'd never have recalled under ordinary circumstances. There's a side door to the kitchen I didn't recall before, and with that comes a horrible flash of a memory of my mother coming through it with a badly cut hand; shouting to my father for help. I describe the feeling of the big leather sofa I used to sit on to watch television. I was always first to the sofa on a Saturday evening, and the leather was always cold and unpleasant. I have a plate of syrup sandwiches on my lap. My father is sat beside me, fixing something with a screwdriver. As Sylvia



"BEING A FAN OF DOCTOR WHO WAS SECRETLY SEEN AS A GOOD THING ..."

who obviously knew the day when a new series of a television programme was starting. Isn't that a little bit strange? And you've told me that Doctor Who made me wet the bed. You're not telling me I still wet the bed when I was seven, are you?"

On the other end of the phone my mother makes an odd choking sound. "Oh well then love, you know best," she says in that special tone of voice - part-patronising, part-placating - she reserves for conversations with her smart-arsed son. "But really, Doctor Who didn't come until later when you started drawing pictures. You were always good at drawing, but everything you drew was from Doctor Who. You had this book about the monsters, and you'd copy all the monsters from there and do these huge, huge pictures with all of them on, all neatly labelled. And the cardboard boxes ... Oh, the cardboard boxes! You built these giant cities right over your bedroom floor, and across the halls and down the stairs, all for your Daleks and your Doctor Who dolly. We were worried at first, but it was a good thing for you in the end. And at least if you were at home we knew where you were. Am I

Doctor Who novelist Paul Cornell, and ask him if I can interview his mother. Gamely, Paul agrees, though he expresses some fear at what embarrassing secrets his mum might reveal about his childhood. I assure him that I'm only looking for someone who was there to witness the moment when an ordinary young TV viewer changed into a Doctor Who fan.

Paul's mum is kind and sweet and obviously happy to talk about her son. I ask her what

THE MORE THINGS CHANGE...





urges me to look closer, I see that Dad is tinkering with the engine of a model train.

Now, you must forgive me for my implicit assumption that you would have the slightest interest in this detail of my home life in Blackpool in the 1970s. I don't include it merely as colour, but to illustrate the strength and clarity of these recovered memories. Later that day, after leaving Sylvia, I speak to my mother again. It turns out that my father did have a huge model railway, and that she still carries the scar from where she once seriously wounded herself while cutting string from a joint of meat. "You must have been four at the time," she tells me. Before being taken back to that sitting room under hypnosis, I had no idea this event had ever taken place.

"Can you see the television?" asks Sylvia.

Of course I can see the television. I'm right up close to it. It says 'Rediffusion' on the front. (It did.) You change the channels by clicking a switch on the wall behind. (We did.)

Then Sylvia gets to the point in the most hilariously brutal way. She asks a question which, I suspect, has never been asked of anyone under hypnosis before, or ever will be again.

"Can you see Doctor Who on the television?"

In the end, Sylvia has to ask this question five times. The only sound I make that can be picked up on the tape is a non-committal grunt. But I did see Doctor Who, I promise you that, and I remembered things I had long since forgotten, memories which even more recent exposure to old episodes haven't triggered... My brother sticking his hand over the top of an armchair as if was the Hand of Fear coming to get me... Giant insects who eat you while you sleep... A photograph of who I now know to be Styre the Sontaran stuck into a scrap book with sellotape... The Daleks in the exhibition in Blackpool... Spiders...

After the session is over, I'm reeling from the fact that my relationship with the Doctor obviously went far further back than I

thought. How early did I latch on to this thing? Then I remember that Sylvia said she had done something like this before. Surely not some curious Blake's 7 fan trying to remember watching The Way Back for the first time?

"It was an elderly female client," says Sylvia. "Her marriage was falling apart and she wanted to remember what had first made her fall in love with her husband. She always felt she fell in love at first sight, so

asked me to try to take her back to that moment.

"The funny thing was, she then remembered that she hated him when she first met him, and it

"WHY DO YOU LIKE THE SHOW SO MUCH? BECAUSE IT'S VERY GOOD, THAT'S WHY!"

actually took much longer for her to like him." Sylvia pauses. "It's very similar to what you've been trying to do, don't you think? You're trying to find out how you felt the first time you saw Doctor Who, but you probably won't find the answer there. You fell in love yourself, and that always takes time."

Pondering Sylvia's words later, I remember something that Doctor Who star Lalla Ward said to me when I met her recently. I asked her why she thought people became fans of Doctor Who, and why they bonded with it so firmly.

"Because it's very good," replied Lalla, in her familiar matter-of-fact way. "And clever people love clever things."

I also talked to Lalla about her husband, Richard Dawkins, and his desire to interest more members of the general public in science. I thought that was strangely appropriate because it was Lalla's era of Doctor Who that made interested me in science, and eventually saw me heading off to University to study such things as entropy and neutron stars.

"Ah," she said, raising a finger. "It's not Doctor Who that made you interested in science, it was your interest in science that made you like Doctor Who."

Another Doctor Who star with a similar opinion on the subject was Sophie Aldred. We met to discuss her thoughts on Doctor Who fans in general [see opposite], but I also asked if she had any insight into what makes people become life-long fans of Doctor Who.

"Well, it's so many things!" said Sophie. "I mean, it's such a fantastic format, and it's so English, and the Doctor is such a great hero..."

I interrupted Sophie at this point, and suggested that while these were all very good reasons for someone to enjoy Doctor Who, not everyone who watches it becomes a fan. After all, you don't

find magazines and conventions devoted to every popular TV series.

"I take your point," she said. "I think it's because the Doctor always questions things, so if you've got a questioning nature, you're going to be very much drawn to Doctor Who. If you've got some kind of intelligence about the world, if you care about how people should treat each other, or how we should treat the planet, then you're going to bond with the Doctor. I think that if someone is a Doctor Who fan, you're also going to find they are a kind, gentle, intelligent and questioning person as well. It's a meeting of equals."

I think back over everything I've heard. I remember that my mother didn't say that I loved Doctor Who, she said I was "in love" with it. Paul Cornell's mum said that his love of Doctor Who was the best thing to happen to him apart from his marriage. Sylvia Armstrong spoke



OFFICIALLY THE LOVELIEST PERSON IN THE WORLD!

of "falling in love".

Lalla Ward said "clever people like clever things", and Sophie pointed out that "if you have a questioning nature, you are going to be drawn to Doctor Who".

Love and marriage. A meeting of equals... Thinking about it, a fan's relationship with Doctor Who does seem very much like a marriage at times. If our partner accidentally embarrasses us in public, we feel a profound disappointment in the same manner as when Doctor Who lets us down with a Timelash or a Time-Flight. We are desperate for the approval of our friends when we introduce our partner to them, just as we carefully watch the face of a non-fan when we show them an episode of Doctor Who for the first time. We laugh at Doctor Who ourselves, of course, at its shortcomings and its embarrassing blunders. But in the same way you can love another person as much because of their faults as in spite of them – and that kind of love can be the hardest of all to explain.

It's said that we fall in love with someone because we see something of ourselves in them – we can feel we make a good team. So perhaps we fell in love with Doctor Who because we see something of ourselves in it. Clever people, as Lalla put it, like clever things. In life, we never really choose who we fall in love with. Love creeps upon us, and maybe before we realise it, we are sharing our life with another. You find yourself devoted to someone, you want to know everything about them, and you are happy to give up your time and your energy to support them. But when asked to explain what you love about your partner – a partner who may be unpopular with your friends, or unreliable, or unpredictable – you find you can't explain. You just love

them. They have, if you will, A Certain Indefinable Magic.

You see, it turns out that I was wasting my time trying to discover the nature of Doctor Who's Certain Indefinable Magic. It can't be rationalised, distilled, labelled or analysed. It's not something the show has in or of itself. The magic is the bond

we form with it. The act of becoming a fan of Doctor Who is the act of falling in love, and fandom, like love, is impossible to deconstruct or rationalise.

And we love Doctor Who because it is the thing that most reminds us of ourselves. Doctor Who is funny, stylish, imaginative and ineffably complex – and so, as Sophie put it, it's a meeting of equals.

We find Doctor Who to be magical because we are magical.

DWM

HOPELESSLY DEVOTED TO YOU!

Sophie Aldred has met an awful lot of Doctor Who fans in her time. Here she speaks frankly of her experiences at conventions on both sides of the Atlantic...

When did you first meet Doctor Who fans?

"It was at the Panopticon at Imperial College in 1987. It was extraordinary, because I'd only just recorded Dragonfire, and though I'd met a few fans in the studio, it hadn't really registered at all. So I found the hospitality room at the convention, and when I walked in there was Nick Courtney, Jon Pertwee and, I think, John Levene and Richard Franklin. And I thought, 'Oh my God! It's my Doctor Who! It's UNIT!'. So my first experience of fans was being a fan myself, I guess. I was being ushered into this room as their equal, in a way, but it didn't feel like that at all. Later in the day, when I was introduced on stage for the first time, and the crowd surged forward, cameras clicking, that was the time I first thought 'Oo-er!' – until then I had no idea of the level of devotion Doctor Who attracted."

Did nobody warn you about it?

"No warning at all! I think they didn't want to frighten me. I'd heard about 'Anoraks' and things, but – and call me thick – it hadn't occurred to me that anyone would be remotely interested in little old me. I'm glad I was 25 rather than 18 when I started, because it all might have gone to my head otherwise."

Not to suggest you became blasé about the attention, but when did it start to seem more normal?

"Well you do get used to the rhythm of it – yes, of course you do. But the more conventions I did, the more normal it started to feel. Then suddenly, I was off to the States as well, and that was a real eye-opener. They wear a lot more costumes over there, there's more female fans, and they're less inhibited. They will say whatever comes into their head. That can be reassuring, because it's so direct and honest, but sometimes you're left thinking 'Why on Earth have they just said that?'"

"British fans are more nervous. Sometimes I feel sorry for people who are just so nervous when they talk to me – and I've been in this situation myself when I've met actors I admire – they're really shaking. I think there's a lot of people with very wobbly photos of me! You try to reassure people and put them at their ease, but you realise they're in a blind panic and can't actually see or hear anything."

Have you ever felt intruded upon, that someone has crossed the line of politeness?

"I'm quite a patient person, so I don't often get irritated, but it can be uncomfortable sometimes. Sylvester often cites the example of fans coming to him and saying, 'You're my fourth favourite Doctor, can you sign these 500 books, please?' Or people will say, 'Oh, I didn't think you looked very nice in so-and-so', or 'That was a very stupid scene you did.' People can be quite blunt, because I think sometimes they don't realise that you're a real person. That can be quite strange, when you realise the person you're taking to doesn't grasp the usual social rules of politeness, but for various reasons it may not be their fault."

Some of the Who actors don't seem to 'get' fandom as much as others? Do you find that?

"I have actually. I think there are some people who find it all a bit odd – and, to be honest, all such a long time ago. It's a long time ago for me now, so by definition it's even longer for everyone else! I think some of the actors find it a bit bewildering, so are less able or willing to throw themselves into it than others and remain a little distant and judgmental. But I think it's a shame when people don't realise how much fun fans are actually having, and they don't get involved in that. I've met lots of very dear people through fandom – funny, clever and amazingly talented people. And even the more dogmatic fans – the ones who take it very seriously – are very lovely too, once you get to understand why they're like that."

So would the 'Anorak' stereotype of a fan be unfair, in your opinion?

"Definitely! You see, us lot – on this side of the camera or the autograph table – we get some of that stick as well. Fellow actors can say, 'Oh God! Do you go to those conventions? That's a bit weird, isn't it?' and you have to explain that it's a really good laugh, and that you meet some great people. It's not just about earnestly studying a TV programme or collecting autographs – the fan world is also a very creative and entertaining place. "The 'Anorak' idea has become one of those easy jokes, but it's very unfair, and Doctor Who fans shouldn't be worried about it. It's the people who are sneering who are missing out!"



CLEVER PEOPLE LIKE CLEVER THINGS...



THE NIGHTMARE GAME

1977. THE DOCTOR'S SCORED AN OWN GOAL IN THE DELCHESTER UNITED GROUND...

THAT CREATURE'S GOT THE DOC ON THE MENU - AND THERE'S **NOTHIN'** I CAN DO!

I CAN ASSURE YOU, I'LL MAKE A VERY **UNAPPETISING SNACK**. THERE'S NO MEAT ON ME... OH DEAR...

MUST BE **SOMETHING** HERE I CAN USE...

A-HA!

HAVE A **CHOMP** ON THESE!

STORY: GARETH ROBERTS PENCILS: MIKE COLLINS
INKS: DAVID A. ROACH COLOURS: DYLAN TEAGUE
LETTERING: ROGER LANGRIDGE EDITORS: CLAYTON HICKMAN & SCOTT GRAY

OOFF!

WHAT DID YOU DO?

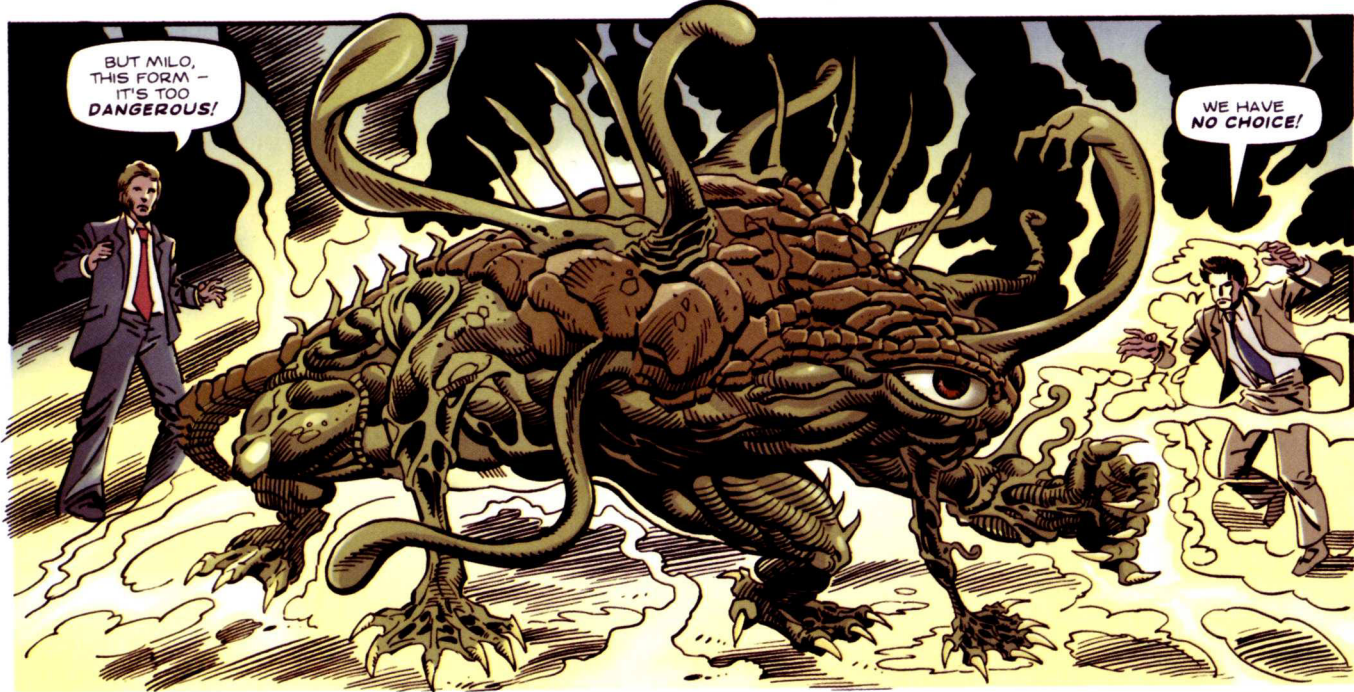
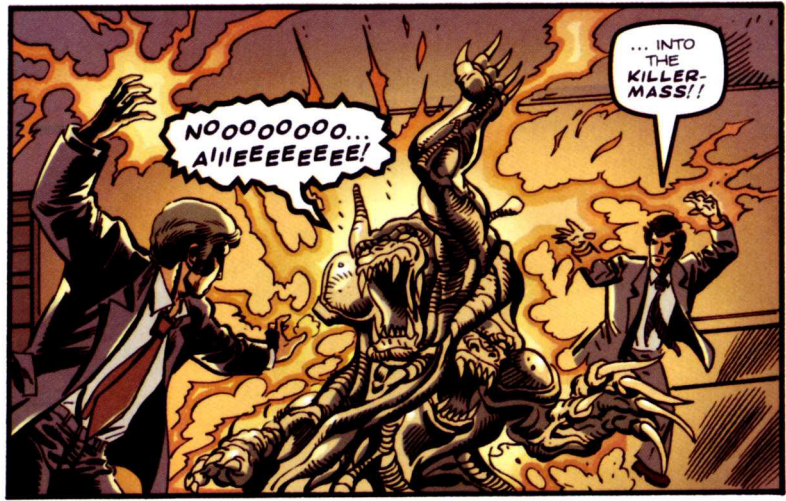
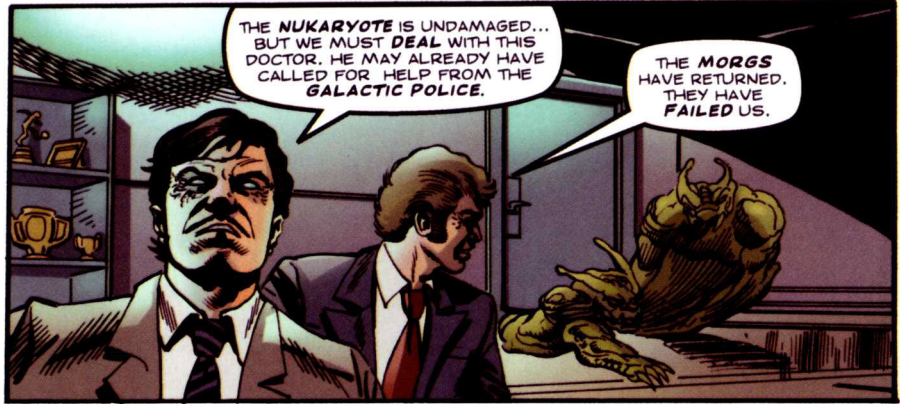
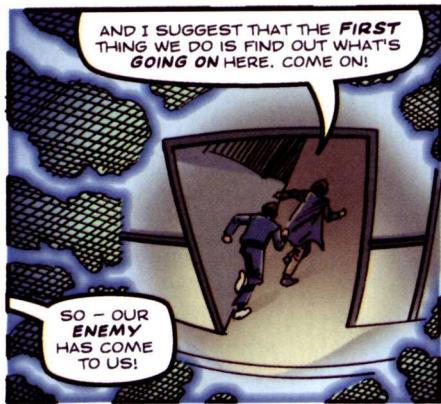
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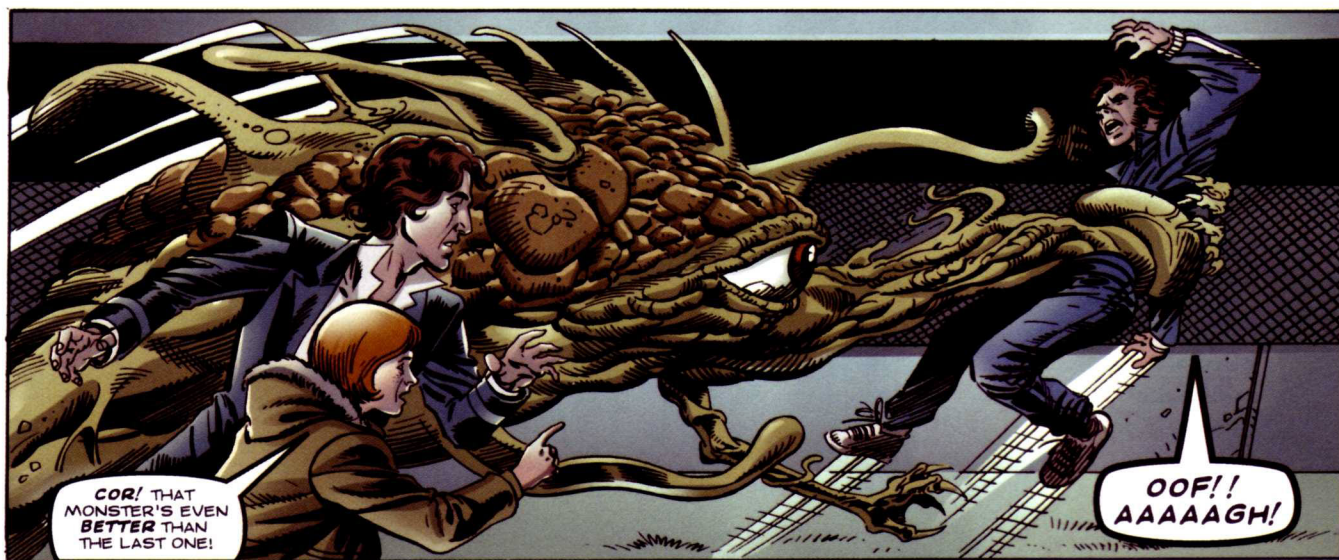
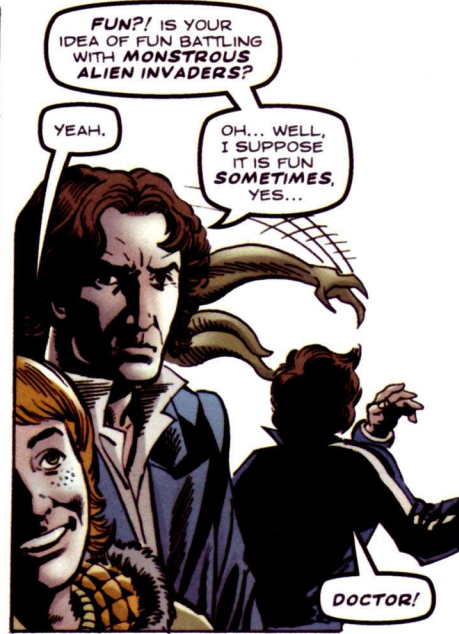
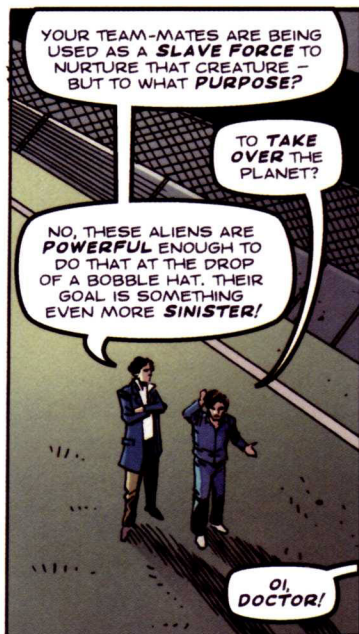
IT'S A **BIO-CONSTRUCT**, DESIGNED TO ABSORB ORGANIC TISSUES FOR ENERGY.

I GAMBLLED THAT HIGHLY SALTED, PROCESSED **POTATO CRISPS** WOULD INTERFERE WITH ITS FUNCTIONING...

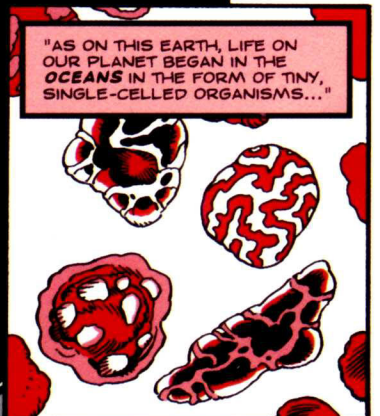
IT MUST BE FROM **OUTER SPACE**! WE'VE GOTTA KILL IT!

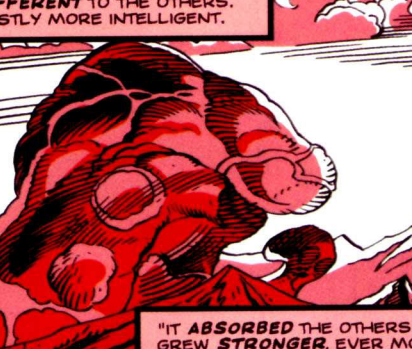
DO YOU MIND, MR STOBBS? SOME OF THE **VERY BEST** PEOPLE ARE FROM OUTER SPACE!









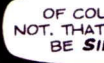


"ONE OF THE CREATURES WAS
DIFFERENT TO THE OTHERS.
VASTLY MORE INTELLIGENT.

"IT **ABSORBED THE OTHERS -**
GREW **STRONGER, EVER MORE**
POWERFUL, IMMORTAL..."

"IT ABSORBED THE OTHERS - GREW STRONGER, EVER MORE POWERFUL, IMMORTAL..."

AAIIIEEE!!!



OF COURSE NOT. THAT WOULD BE **SILLY**.

OH.

WE SHALL **ABSORB** THE UNIVERSE.

WE SHALL
ABSORB THE
UNIVERSE.

AND NOW YOU'VE - OW! - COME FOR EARTH... WITH THAT CREATURE IN THE BASEMENT.

NO, DOCTOR. EARTH IS AN IRRELEVANCE - MERELY FERTILE BREEDING GROUND.

WE ADOPTED THESE ABSURD GUISES AND USED

NO, DOCTOR. EARTH IS AN **IRRELEVANCE** - MERELY FERTILE **BREEDING GROUND**.

A **SEED** OF THE MORG WAS **PLANTED** HERE CENTURIES AGO - THE **NUKARYOTE**. NOW, WITH THE AID OF OUR VORTEX BEAM, WE HAVE RETURNED TO CLAIM IT.



WE ADOPTED THESE ABSURD **GUISES** AND USED THE HUMANS TO MAINTAIN AND NURTURE THE CREATURE IN THE LAST STAGES OF ITS **GESTATION!** AND NOW, BEFORE YOUR AGENTS CAN ARRIVE...

"I - OW! - DON'T HAVE AN AGENT!"

"...IT IS TIME TO ACTIVATE IT!"

"...IT IS TIME TO
ACTIVATE IT!"

'ERE, WHAT'S GOIN' ON? THE WHOLE GROUND'S SHAKING!!

IT'S A BLEEDIN' EARTHQUAKE!

KRISTINA

IT'S A
BLEEDIN'
EARTHQUAKE!

BBBBRRRRRRRRRRRRRRRRMMMMMMMMMM!

WE CAME HERE TO COLLECT OUR OFFSPRING, DOCTOR - IT HAS GROWN TO MATURITY OVER THE LAST FIVE THOUSAND YEARS...

THE SAVIOUR OF OUR ENTIRE RACE!

ISN'T IT - OW! - A BIT SMALL TO DO ALL THAT?

YOU SAW ONLY THE TINIEST FRACTION...

"ACTIVATING GRAVITY BUBBLE NOW..."

BBBBBBRRRRMMMMMMMMMM!

NOW IT IS TIME FOR THE NUKARYOTE TO REJOIN THE FATHERSHIP! THEN NOTHING IN THE GALAXY WILL BE ABLE TO RESIST US!!!

RR-RRAASSSHHHHHH!!

TO BE CONTINUED...

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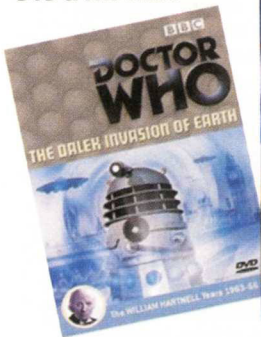
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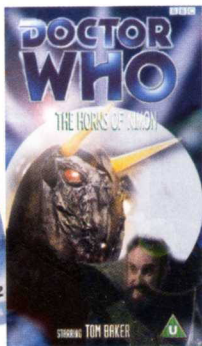
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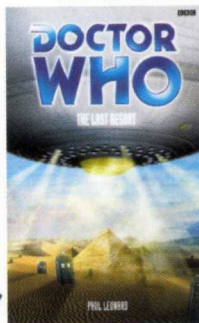
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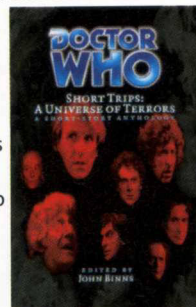
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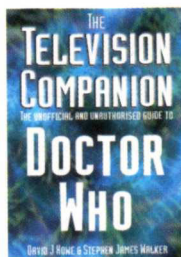
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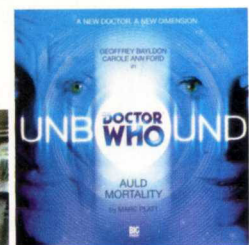
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THE TIME TEAM

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EPISODE **318** TO EPISODE **325**

CLICHÉ COUNTER

Deaths on screen so far

00508

One or more regulars rendered unconscious

00080

One or more regulars incarcerated

00135

A beautiful Spring Bank Holiday, and while the young people of Britain are sunbathing in parks, the Time Team are shut up in Jac's flat to watch *The Mutants*. Understandably, there's resentment in the air...

'Stinking rotten hole. Can't even breathe.'

That's not Clay making a disparaging comment about Jac's beautiful home, but rather guard Cotton offering his opinion of the poisonous planet Solos to his associate, Stubbs. Cotton delivers this line with all the subtle emotional shading of a Speak and Spell, which does little to endear him to the Team.

'Oh lord!' cries Richard, rolling his eyes. 'You can already tell the poor man can't act for toffee!'

'I do believe that he's the most tragically miscast actor we've seen so far,' adds Peter. 'And by some margin.'

'Barry Letts and Terrance Dicks must have been getting really, really bored of doing Earth-bound stories,' muses Richard. 'They seem to be coming up with some really flimsy ideas to get the Doctor back into the TARDIS again.'

Or the same flimsy idea, in point of fact, because the Doctor is once again off on a mission for the Time Lords. He has an ugly package – a sort of football made out of coal – to deliver to person or persons unknown. The contents of the package are a mystery. 'I couldn't open it if I wanted to. And I can't, even if I wanted to,' as the Doctor helpfully puts it.

'Typical convoluted Time Lord planning,' says Peter. 'Why not just 'post' the box directly to its intended recipient? At the very least, tell the Doctor who it's for. I wondered where the Master got his mad schemes from, but it must be genetic.'

The TARDIS takes the Doctor and Jo to a Skybase in orbit around the planet Solos in the 30th century. 'Slag,' the Doctor says to Jo, 'ash and clinker.' This is what her home planet has been reduced to by this stage in its history, and the Earth Empire is on the verge of collapse. In the meantime, the tubby Marshal rules Solos with a rod of, um ... plastic.

'Why is the Marshal talking into a bicycle pump all the time?' wonders Richard. 'What a loony!'

'I really like Paul Whitsun-Jones,' says Clay. 'He looks so grotesque, and he's a proper hissable baddie to boot.'

When the time travellers try to gatecrash a conference on Skybase, a Solonian called Ky makes off to the planet's surface

with Jo. It seems Ky is the intended recipient of the Doctor's delivery.

'Silly Jo!' laughs Peter, as the girl struggles to breathe the deadly air of Solos. 'Why risk her life staying with Ky? Back to Skybase woman, and get the box!'

'But the location work is the best thing about the story by far,' says Jac. 'So best she stays down there.'

As Jo almost passes on, Ky carries her to some caves and tries to molest her back into consciousness.

'Breast fondling?' says Peter, in an oddly wistful tone. 'That's like no resuscitation technique I've ever seen! Give her the kiss of life man, get some air into her lungs!'

On Skybase, the Doctor learns that the inhabitants of Solos have started to mutate into insect-like creatures. The Marshal wants them wiped out in preparation for his plan to alter the atmosphere of the planet to make it suitable for humans.

Richard sighs. 'I hate to pour scorn on this after only two episodes, but the acting from the guest stars is

woeful. The Marshal, Stubbs, Cotton, scientist Jaeger – they're all terrible.'

'I quite like Stubbsy,' says Peter in praise of the Scouse guard. 'But he and Cotton seem to be everywhere, don't they? Are they the only Skybase officers who do anything?'

'I like them both,' agrees Jac. 'It's a bit of a departure for Doctor Who to have guards who think for themselves.'

In Episode 3, Jo and Ky realise that their cave is full of mutant creatures with googly eyes and flapping claws. It's like being in a night club at closing time when the lights come on.

'No complaints about the monster costumes,' says Richard. 'They look wonderful!'

'They're ace, aren't they?' agrees Clay. 'And the brilliant, colourful lighting in the caves adds so much to them. Nice to see some real creativity in the design.'

'They're so good in fact that Jo screams at their appearance!' laughs Peter. 'Quite out of character for her these days!'

The Doctor arrives in the caves and finally delivers his comedy Time Lord box to Ky. It disgorges some ancient tablets which no-one can read.

'Ha-ha!' chuckles Peter. 'The Time Lords really have excelled themselves. The contents of the box are useless to Ky! I bet Time Lords write the instructions for self-assembly furniture.'

Nearby, the Marshal has decided to seal off and gas the mutants' cave, with the Doctor, and friends inside.

'The gas filling the caves works quite well as a cliffhanger,' says Richard. 'But you get the feeling that there's just been too much running around in this episode without really adding anything to the story.'

In Episode 4 the Doctor meets Professor Sondergaard, a scientist who has been hidden away in the caves researching the ecology of Solos. The egg-head helps the Doctor to translate the mysterious tablets.

'Let's get this straight,' says Jac slowly. 'So the Time Lords' plan was: send Doctor to Solos with box to give to unknown person; Doctor finds Ky; Ky opens box; tablets have to be given to Sondergaard; tablets need to be translated; finally Doctor works out what was going on. So, phoning up the Doctor to say, 'Mutations are perfectly natural, sort it out,' was too difficult for them, was it?'

'It's just absurd,' agrees Clay. 'And why would the Time Lords care in the first place? Did they take a phone message ages ago that was meant for someone else and which they intended to pass on and have only just remembered? Sheer

Compiled by
GARY GILLATT

Illustrations by
ADRIAN SALMON



stupidity. Who was script editing this lot?"

The key to this madness seems to lie in crystal found in a radiation-soaked cavern of thaesium.

"Despite the very obvious CSO work, the thaesium cave works really well," says Richard. "In fact, the oddness of the CSO actually adds to the image."

"Oh yes, very hippy-trippy," says Clay approvingly.

Jo and the guards have been captured by mad Solonian Varan, who uses them as a human shield during an attack on Skybase. Meanwhile, the Marshal has ordered the launch of rockets which he hopes will alter the planet's atmosphere.

The atmosphere in Jac's flat seems to be changing too. "I really don't know why ..." begins Clay, "but I'm starting to get quite into this. Perhaps part of my brain has withered under the onslaught?"

"Those missiles falling out of Skybase look horribly like suppositories," says Richard, out of the blue. The rest of the team look at him in mild alarm.

"I think a thumbs-up is due for attempting such a technically complex episode ending," says Clay, as a wall is blown out on Skybase. "It might look a bit rubbish as Jo and co try to prevent themselves being sucked out into space, but it's terribly exciting!"

On Solos, Sondergaard is rounding up the mutants. "One can speak!" cries Richard. "That's a real surprise and really helps to emphasise that these aren't 'monsters' in the usual Doctor Who sense. It only says two words, but there's quite a bit of pathos there."

"I like that Pertwee and Manning are finally giving their best again," says Clay. "He's rather good as he takes command of the Skybase lab, and Manning works hard as Jo rails against the Marshal. About time too!"

This railing doesn't get Jo very far, for soon she, Ky and Cotton are trapped in the radiation room of Skybase by the Marshal – just in time for the cliffhanger into Episode 6. "When Cotton tells the



have been so much better."

"Ky's metamorphosis is pretty good, though," says Clay. "So it's a triumph for the CSO boys, Jim Acheson's costumes and the lighting man. But let's shoot the casting director, eh?"

"I liked Cotton," says Jac firmly.

"Let's just hope the next story gets away from mysterious crystals and OTT baddies," says Peter with a smile.

"O h dear," sighs Richard as we greet the first instalment of *The Time Monster*. "Why on Earth should the Doctor be suddenly having nightmares about what's going to befall him over the next few weeks? I guarantee there won't be any reason for it!"

The Doctor is having 'a real pippin of a dream' about a mysterious crystal and an OTT baddie. Peter seems strangely pleased. "But it's a fantastic opening!" he says, as the Doctor sees his arch foe towering over him. "And the Master's in this one – hurrah!"

"The Doctor dreams on film," says Clay. "Ah, don't we all..."

Our hero soon has the whole UNIT gang helping him to decipher his dream, which seems to have something to do with the lost city of Atlantis.

"Nicholas Courtney is wonderful in these early scenes as he pours scorn on the Doctor's demands that his dream be taken seriously," says Richard. "I love the wry smile, and his suggestion that the Doctor will soon be consulting the 'entrails of a sheep!'"

"It is nice to see the Brig again after so long," says Jac. "Thank goodness for having at least a couple of good actors, because the dialogue they have to deliver is the worst in the history of the series!"

"Absolutely," says Clay firmly. "For the first time the 'UNIT family' behave as smugly as the anti-Pertwee brigade has always claimed. At least Delgado is giving it all he's got – but that accent doesn't make it easy for him."

Posing as one Professor Thascales,

AND YOU SAID...

THE MUTANTS

"Did they have to warn the viewers this would be a silly load of codswallop by borrowing Monty Python for the very first shot?"

Iain Cameron, via e-mail

"Escaping at the end of Episode Two, the Doctor could easily just knock Jaeger out, but no – he deliberately places him to be blown up or blinded, and by the end of the story has successfully exploded him. What a nasty piece of work!"

Alex Wilcock, Isle of Dogs

"The First Doctor was the first one to go down with radiation sickness on Skaro, but the Third can withstand a higher dose than a man in a radiation suit? And shouldn't all the cells of his body be devastated by this or something? Will Tom Baker be in Episode 5?"

Steven Manfred, USA

"The Marshall is the nastiest villain in the series to date. Somehow his blind determination to wipe out an entire race just because it's different is more scary than anything we've seen before."

Si Hunt, via e-mail

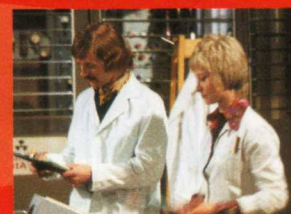
"The Mutants is a Pertwee classic, through and through. The themes of change and natural order are prominent and make this a memorable and exciting serial. 'Marshal, you are quite mad.' 'Only if I lose!' – Classic!"

David Stuart, Victoria, Australia

"This is the first story to have a copyright date on it, though why anyone would want to copy it I've no idea..."

Steven Manfred, USA

THE TIME MONSTER



"Everyone's lines about 'women's lib' are a disaster – a clodhopping 1970s male idea of feminism that includes calling attention to it, a patronising git and a woman whose standing up for herself is followed by exclaiming 'Men!' and then threatening to cry. Despite this, the Master still trusts Ruth to do some work for him, which is more than the überpatronising Doctor ever does with Jo!"

Alex Wilcock, Isle of Dogs

"I loved the bit where Benton outwits the Master. I really admired that. Then I lost all respect when he fell for the 'look behind you!' trick."

Henrik Hansen, Battersea

In *DWM* 333 the Team visit a **Carnival of Monsters** before pitching up for four episodes of **Frontier in Space**. Comments?

Let us know at the usual address, or email us at dwm@panini.co.uk (marked 'Time Team') by 26 June.

DWM

"THE MARSHAL'S SO GROTESQUE! A PROPER, HISSABLE BADDIE!"

others that the thaesium radiation will kill them all, he's just so unconvincing that you simply don't care," sighs Peter.

"I'm surprised Jo and Ky can understand a word he's saying," replies Clay. "Maybe that's why they look so underwhelmed?"

"I still like Cotton," huffs Jac. "It's like Clay said – I don't know why, but I've quite enjoyed the last couple of episodes."

"A story which starts poorly but improves?" wonders Clay. "You don't get many of them to the pound..."

"Aargh!" moans Richard. "The Doctor's examination of the Solonian crystal is yet another of these terrible cop-out explanations we've been getting recently. He gives it a quick whizz on his space microscope and all of a sudden, without any real investigation, he knows what it's for and what it'll do."

"You really would think the Time Lords could have bunged in a few instructions," says Peter.

"Terrible, isn't it?" agrees Clay. "And almost half the episode is taken up with a detailed recap of the story so far. Makes me wonder why we bothered watching the first five episodes..."

The crystal turns out to be key to the life cycle of the Solonians. When Ky gets his hand on it, the thaesium radiation allows him to turn first into an insect, then into a shapeless mass – a Ky jelly, if you will – and finally into a floaty-light ethereal being with a cool hair-cut. Hurrah for evolution! Oh, and then Ky kills the Marshal and the story suddenly stops. The Team look on open-mouthed as the credits roll.

"Well ..." begins Richard. "I'm convinced there was a really cracking story at the heart of that mess, but it got stamped on by having too many episodes, too much padding, clumsy dialogue and some absolutely dreadful performances. It could

the Master is conducting time experiments at the Newton Institute with the help of an ancient crystal. He has to hypnotise the Institute Chief, Dr Percival, who strangely insists that the Master's work on this 'TOMTIT' project is 'aggorant nonsense'.

"I'm sorry," says Richard. "That is a dreadful acronym. It just makes the whole thing seem rather silly."

"Am I right in thinking ..." says Clay, slowly, "... that it's slang for, er, 'number twos'? As in, 'I'm just going for a TOMTIT ...?'"

Jac pulls a face. "With that and Richard's suppositories," she frowns, "I think we've had enough of that sort of talk, thanks!"

The Brig arrives at the TOMTIT laboratory, much to the alarm of the Master, who cunningly disguises himself by putting a bag over his head.

"Oh come on!" shouts Peter. "Can't the Brig and Benton recognise the Master's voice?"

"I'm not really sure of the Master's motives here," says Richard. "If he wants to use TOMTIT to bring Kronos into our dimension, why does he choose to do it in front of a room full of people rather than just doing it discreetly?"

"This is the Master you're talking about," replies Jac.

Mention of 'Kronos' allows the Doctor to explain that this is a dangerous Chronovore; a creature that feeds off time itself.

"Wow," wows Peter. "Now this is big. Kronos is a threat to the entire universe? I do believe that this is the greatest challenge Doctor Who has had to face in the history of the show."

"This is shaping up to be the greatest challenge we've ever had to face," says Clay mournfully.

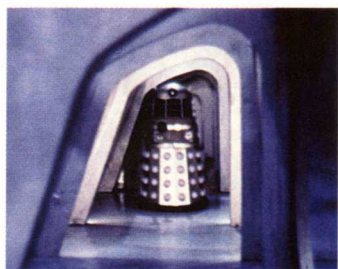
"I've just found a bottle of gin," says Jac. "Anyone interested?"

"Yes please," says an eager Clay. "Any distraction! This story's a bit TOMTIT if you ask me..."

DWM ARCHIVE



THE MUTANTS



It's the end of an era, but **Andrew Pixley** is travelling back to the birth of a TV legend in his final regular Archive feature. Out there on Skaro, the Daleks are waiting for him ...

THE DEAD PLANET

The travellers go to get cleaned up before venturing outside, and fail to see the radiation meter on the console start flashing 'Danger'... The Doctor, Susan, Barbara and Ian emerge from the ship into a lifeless, ashen forest of petrified trees and brittle flowers. Ian sees a highly-advanced city which the Doctor is eager to explore, but Barbara and Ian insist that the Doctor is too valuable to them since only he can operate the ship and return them home. Returning to the TARDIS, Susan is frightened when a hand touches her on the shoulder.

Back at the ship, Barbara is suffering from a headache. When tapping noises are heard outside, Ian insists that the Doctor pilot the ship away from the planet. However, the Doctor

secretly tampers with part of the console. The mechanism fails and the fault locator confirms that one of the fluid links is faulty. The Doctor explains that this must be filled with mercury, and their only hope lies in finding some in the city.

Leaving the ship, the travellers find a box of glass phials has been left outside, and Susan puts these in the TARDIS. By the time the party reaches the city they are tired, and split up to explore. Barbara enters a deserted metal corridor but becomes trapped in a descending lift. When she emerges she is confronted by an advancing metallic probe ...

THE SURVIVORS

The Doctor, Ian and Susan search for Barbara and find a room of scientific

equipment which shows that the atmosphere is highly radioactive; they are suffering from radiation sickness, the result of a neutron bomb. The Doctor confesses that he sabotaged the fluid link himself. Suddenly, the trio are surrounded by four metallic creatures which glide towards them; when Ian disobeys their instructions, their weapons paralyse his legs.

The trio are reunited with Barbara in a cell beneath the city where they are observed by their captors. The Doctor is questioned by the creatures – the Daleks – and learns about the history of the planet. The Daleks were engaged in a neutronic war with the Thals over 500 years ago; the Daleks survived in their city, sealed inside their metal casings, while the monstrous Thals have mutated out on the surface. It seems that the phials left by the ship were anti-radiation drugs from the Thals, which the Daleks are keen to study. Being the least affected by radiation sickness, Susan is sent back to the ship for the drugs. En route she is followed, but safely makes it to the TARDIS where she collects the box. Frightened, she prepares to set out on the return journey through the forest ...

THE ESCAPE

Emerging from the ship, Susan is confronted by Alydon, one of the Thals – a race that has mutated into handsome humanoids. Amazed that the Daleks have survived, Alydon gives Susan an extra box of drugs. Susan returns to the city where she explains about the Thals to her friends; they are starving as their crops have failed, and hope to make a treaty with the Daleks. The Daleks eavesdrop and decide to lure the Thals into the city. The Doctor realises that the Daleks are monitoring their conversation, and – after Susan has been forced to write an invitation to the city addressed to the Thals – they set about sabotaging the monitor device in their cell.

The Thals set up camp by the TARDIS and their leader, Temmosus, is sure that the Daleks will aid them. In the cell, the Doctor's party immobilises a Dalek guard, isolating it from the static electricity supply of the metal floor by forcing it onto a cloak given to Susan by Alydon. The Doctor and Ian scoop out the mutant inside so that Ian can take its place and act as an escort for the others. As they leave the cell, an alien claw emerges from beneath the abandoned Thal cloak ...

THE AMBUSH

They bluff their way into a lift-shaft before the alarm sounds. However, Ian is trapped inside the casing and only narrowly escapes the fire-power of the Daleks, fleeing upwards in a lift to join his friends above ground level. The Thals are now approaching the city, and the Daleks have prepared an

ambush in their main hall, using food canisters as bait. Ian attempts to warn the Thals of the trap. He succeeds, but is too late to save Temmosus and Tacanda. The remaining Thals flee, with the travellers in tow.

Back at the Thal encampment, the Doctor learns more of the history of the planet, Skaro. The Thals were once warriors whereas the Daleks were teachers called Dals. Alydon is astounded that the Daleks should attack them; the Thals are pacifists and will not fight, even if their survival depends on it. The Doctor suggests that they leave in the ship and asks Ian for the fluid link. But Ian realises that the Daleks took this from him; "It's down there somewhere ... in the city."

THE EXPEDITION

The Doctor's party debates the moral issues of asking the Thals to fight with them in an attempt to recover the fluid link. By threatening to take Dyoni – Alydon's betrothed – to the Daleks, Ian demonstrates to Alydon that there are some things the Thals will fight for. The Thals' anti-radiation drug drives test Daleks insane, confirming that the Daleks now need radiation in order to survive. They plan to detonate another neutron bomb.

Alydon announces that he will fight alongside the travellers and a plan of attack is drawn up. The least heavily defended approach is through the

swamps and mountains, and Ian agrees to lead a small party to attack from this angle, agreeing a rendezvous with the Doctor in the city in three days. The party which enters the swamps comprises Ian and Barbara with four Thals – Kristas, Elyon and the two brothers Ganatus and Antodus. They glimpse hideous mutations as they set up camp near the lake. Elyon is filling the water bags at the lakeside when a whirlpool appears, and the others hear his screams ...

THE ORDEAL

Ian and the others find no sign of Elyon, and decide to press on with their journey through the mountains, where pipes indicate a way through to the city. Inside the city, the Daleks change their plan to detonate another bomb and look for another means of spreading radiation. The Doctor uses mirrors to confuse the Daleks' instruments, allowing himself, Susan and Alydon to enter the city. Although the Doctor successfully attacks the power cables for the Daleks' sensory antennae, he and Susan are captured. Held in the Dalek control area, the pair are told that the Thals will be wiped out when radiation from the Daleks' nuclear reactors is released.

Ian's party presses on, but a rock fall seals off their retreat – to the horror of the terrified Antodus. The group has to cross a chasm which Ian, Kristas,

"I AM MUCH TOO OLD TO BE A PIONEER ..."

Outside the TARDIS, the Doctor talks with the Thals about the rebuilding of Skaro ...

ALYDON But you must stay and help us ... We could learn from you.

DOCTOR Oh no ... no. I am much too old to be a pioneer. Although I was once amongst my own people ...

ALYDON Well, then stay and advise us please.

DOCTOR No, no. Thank you, but we are much too far away from home ... my grand-daughter and I ... Thank you all the same, it's a nice gesture on your part. You know, this soil is not quite so barren as you think. I've been making tests. And even you might live to see and hear the birds amongst the trees. You wanted advice? I never give it ... Never! But I might just say this to you. "Search for the truth. My truth is in the stars. And yours is here".

From **THE MUTANTS: THE RESCUE** by Terry Nation



Ganatus and Barbara manage, but Antodus slips and falls. Dangling from the rope tied to Ian and slowly pulling the schoolmaster down with him, the Thal screams "I can't hold on!"

THE RESCUE

Ganatus struggles to pull Ian to safety, and Antodus makes the supreme sacrifice – cutting the rope and falling

to his death. Continuing through the caves, the group finds a way through to the city power plant. In the corridors, they soon meet Alydon's party.

The Doctor's attempts to reason with the Daleks prove fruitless. The Thals inside the city are detected as the countdown to radioactive destruction begins. The group manages to reach the control room, and releases the Doctor and Susan. The Thals attack the Daleks' power source and disable it with only seconds of the countdown to go. The Daleks become immobile as their power drains away.

With the fluid link recovered, the travellers enter the ship and depart, but shortly after take-off an explosion at the TARDIS control console knocks the Doctor, Susan, Barbara and Ian off their feet ...

IN PRODUCTION



Carole Ann Ford and William Hartnell, scrutinised by a pitiless mechanical menace ... Camera 3!

From late June 1963, Doctor Who's second serial was always intended to be a futuristic, science-fiction orientated affair to contrast with the history-based opening serial, quickly acquainting viewers with the show's format. Already asked to develop the initial four-part serial, BBC staff writer Anthony Coburn was requested to develop another four-part story – "Dr Who Serial No. 2" – on Thursday 18 June to be ready for rehearsals on Monday 26 August. When Coburn and the BBC terminated his employment as a scriptwriter by mutual

consent on Monday 1 July, story editor David Whitaker recommissioned him on a freelance basis for both his serials on Wednesday 3 July; the second of these was now a six-parter referred to as Doctor Who and the Robots and had a target delivery date of Wednesday 30 October.

On Tuesday 2 July, the production schedule through to the end of 1963 was outlined. The director for Serial 2 was Rex Tucker, a BBC staff producer/director who would be returning from leave on 23 September. For his six-part story Tucker would have three to five days of pre-filming in the last week of October and weekly recording would start on 15 November for broadcast from Saturday 7 December.

Notes from a preliminary promotion meeting in early July indicated that the first three serials for Doctor Who's projected 52-episode run had been scheduled. The first was Coburn's Dr Who and the Tribe of Gum, followed by Dr Who and the Robots. An outline for this serial noted that Dr Who was unskilled at operating his erratic space ship, and instead of returning Ian and Barbara to the twentieth century, the craft lands on "a world inhabited by Robots, where humanity has ceased to exist". Coburn's scene breakdown for the final episode of Doctor Who – First Serial noted that the Doctor's ship leaves prehistoric times to arrive near "a vast mountain" with "a Frank Lloyd Wright kind of building apparently suspended in mid-air"; this was the cliffhanger to lead into Dr Who and the Robots.

During the second week of July, Whitaker had a writer's guide for Doctor Who prepared in the form of Doctor Who – General notes on Background and Approach for an exciting adventure-Science Fiction Drama serial for Childrens Saturday viewing. Whitaker was looking for writers to approach with this format, ideally with experience of science-fiction, and considered other clients of his agents, Associated London Scripts. One ALS writer, Dennis Spooner, recommended that Whitaker consider a Welsh comedy writer called Terry Nation, who had written three scripts for ABC's science fiction anthology Out of this World in 1962. Beryl Vertue of ALS called Nation with the offer of writing for Doctor Who while the writer was working on stage material for Tony Hancock, one of the country's



Never a Dal moment: Dyonidius (Virginia Wetherell) takes the Doctor (William Hartnell) through the history of the planet Skaro.

most loved comedians. Nation felt slightly affronted at being offered a children's serial and Hancock, using his catchphrase from *Educating Archie*, observed "You can't write for flippin' kids ..."

By Friday 12 July, Whitaker had requested storylines from various writers including Nation, Malcolm Hulke, Robert Stewart (aka Robert Banks Stewart), Alan Wakeman, Peter Yeldham, Barbara Harper, and John Bowen and Jeremy Bullmore. On Monday 15, Tony Hancock began the new run of his stage show in Nottingham at the Theatre Royal. The comic was nervous about returning to the stage after the frosty reception his recent series for ATV had garnered. Feeling an empathy with Nation, Hancock urged the writer to accompany him on tour – and at this point in his career, a companion to keep the star sober was a good idea. Unfortunately, Hancock became scared of using new material, and during the week in Nottingham had a dispute with Nation over some fresh jokes. Nation was fired one night, and although he and Hancock patched up their differences next morning, neither would back down. As such, Nation caught the train back to London, aware that *Doctor Who* was the only other work available.

Nation assembled a 26-page outline entitled *The Survivors* at his Hampstead home. One major influence on the story was the horror of World War II which Nation recalled from his childhood, with the threat of racial extermination by the Nazis coupled with his concerns about advanced warfare. In 1962, the United States conducted the first successful tests on the neutron bomb. Designed by strategic nuclear weapons analyst Sam Cohen in Summer 1958, the thinking behind this

weapon was that by removing the uranium casing from a hydrogen bomb, high-energy neutrons could be more easily released to wipe out life beyond a compact blast area, thus leaving buildings and roadways intact. Furthermore, this use of nuclear fission meant that the radiation would dissipate quickly in comparison to the long-term contamination of a nuclear bomb. Nation's storyline has also been seen as inspired by HG Wells' *The Time Machine*, an 1895 novel which had originally been published in 1888 in serial form as *The Chronic Argonauts*. This told of a time traveller who visited a post-apocalyptic Earth of the far future where the two species were the gentle Eloi and the subterranean, sub-human Morlocks.

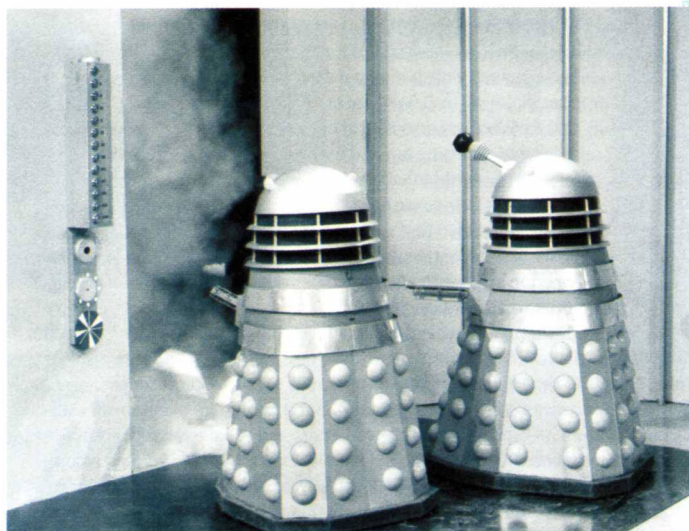
"The planet is Skaro. The year, Three thousand," opened Nation's storyline. The basic outline of the narrative was pretty close to the broadcast version aside from the conclusion of the adventure. Dr Who's ship is unable to leave Skaro because of its liquid fuse which needs to be re-filled with water. When Dr Who, Susan, Ian and Barbara arrive at the city, "The streets are roofed. The shops are filled with foodstuffs that crumble at a touch. The buildings are more modern than those they knew on earth, glass being widely used in design ... The floors and roadways are made from a metal material. There are no steps anywhere, only sloping ramps." The group "make their headquarters in what appears to be a public building" from which they set out to see what they can discover about the history of the planet. Barbara is trapped in a lift after she wanders through "a hall of strange sculptures"; in the underground corridor,

"a panel opens and a pair of grotesque arms move out to encircle her". Ian, Susan and Dr Who are confronted by "four terrifying machine like creatures"; when Ian tries to escape "a weapon is pointed at him and his legs crumple, temporarily paralysed". Dr Who is taken for questioning by the leaders of the underground city and, on the way, "he notices a gigantic control room and hears the sound of thundering water". The underground people are the Daleks, the descendants of a Neutron war 2000 years earlier; "the city below ground was prepared before the war to ensure the survival of a select group". The war was started by the inhabitants of the other hemisphere, the Thals, who survived using an anti-radiation drug rather than shelters. The Daleks tell Dr Who that they plan to try the Thals "for the crimes of their forefathers against the Dalek people. Revenge still runs strong in the Daleks, and even after two thousand years, they intend to punish the Thal people for the crime of starting the war." The trial is set to take place after "the great rain" which Dr

WRITER TERRY NATION

Born in August 1930 in Llandaff near Cardiff, Terry Nation was originally a commercial traveller for his family furniture business, but had dreams of becoming a stand-up comic. In 1955 he set off for London, and was soon near starvation as he struggled to make a living. Nation was helped by top comedy writer Spike Milligan who found him work as part of the Associated London Scripts agency, and Nation's first comedy writing was with Dick Barry for the radio show *All My Eye and Kitty Bluett* in June 1955. Following this, Nation wrote for many of the country's most famous comics including *The Frankie Howerd Show*, *Floggits* (with Elsie and Doris Waters) and *Fine Goings On* for BBC radio, and *The Idiot Weekly Price 2d* and *The*

Jimmy Logan Show for television. In 1960, Nation decided he wanted to tackle a play and wrote a comedy drama entitled *Uncle Selwyn* which was rejected by the BBC, but eventually made by Associated-Redifusion and screened in February 1964. Nation still wanted to get into dramatic writing, having a script accepted for A-R's *No Hiding Place* in 1962. He was also commissioned to provide three scripts for ABC's 1962 science-fiction anthology *Out of this World*; these were an adaptation of Philip K Dick's *Impostor* from the June 1953 edition of *Astounding*, Clifford Simak's *Immigrant* from the March 1954 issue of the same title and also his own original script, *Botany Bay*. During Summer 1962, Nation found himself working on comedy material again when he, Dennis Spooner and Richard Harris were called in to help with scripting problems on the new ATV series *Hancock*.



"Cough! Sput-ter!" Two Daleks get a eye(stalk)ful of dust as Ian and co sabotage the lift.

Who learns occurs each decade on Skaro; after this the radiation level drops sharply, and after the next rain it should be safe for the Daleks to live above ground again.

Susan is sent to the ship to collect the drugs and hears the tapping outside again; she ventures outside "taking her courage in one hand and a large spanner in the other". There she sees "a half circle of figures [standing] back in the shadows, lit sometimes by the flickering light". The figures are what remain of the Thals, and from the darkness their spokesman speaks in a gentle human voice. There are less than a hundred of them, those who survived the continual mutations in the first thousand years after the war. The mutation has settled and become uniform, but the Thals "are still ashamed of their malformed bodies". Susan moves clearer and a flash of lightning reveals that they are identical to the human race, "but perhaps even more beautiful". The Thals explain that the last of their stockpiles of food from before the war will soon be finished, and they look to the Daleks for help. Susan returns to join the others in the city and a Dalek informs them that "a message has been sent to the Thals inviting them to come to the city and collect food when the rain has ended ... not only will food be waiting, but guns". The Daleks aim to eliminate the Thals so that war can never happen again on Skaro.

Dr Who has had chance to study the suits worn by the Daleks which are "powered by electricity drawn up through the metal floor. Their 'eye' is a television lens on a flexible shaft. The suit has no legs, the base being mechanised for movement".

'ALL OF US WANTED TO SIT INSIDE A DALEK – IT WAS LIKE A HUGE TOY!'

VERITY LAMBERT DWM 235

Susan was given a plastic cape by the Thals to protect her from the rain, and the travellers jam the cell door open with a piece of metal taken from the drug box. The Dalek guard is disabled and "We get a glimpse of the frog like animal that is a Dalek". Ian gets inside the casing and imitates "the strange metallic voice of the Daleks" but is briefly trapped when one of the interior locking nuts has twisted tight. The travellers manage to alert the Thals to the ambush just as the first one enters the building.

Talking to the Thals at the ship, the travellers learn that the Thal people are "dedicated to end killing ... even if it means their extinction ... the race memory of such a cataclysmic war has erased all instinct to fight". Ian realises they and the Thals must join forces for survival, but the courageous and compassionate Thals agree only if there is no killing. Dr Who concocts a plan to attack the "brain of the city", the control room from which everything is powered; he recalls the water he heard which the Thals say comes from the lake behind the mountain. Ian decides they will attack this way, despite the Thals saying that there lurks "frightful marine life mutated into monsters". Dr Who suggests a large attack force, but Ian favours "a small mobile force" comprising himself and six Thal men – with Dr Who and the others mounting a diversion attack on an agreed date. Barbara insists on joining Ian: "Her motives would be hard to define – Ian's welfare? Love of adventure? Or the very good looking Thal going with them."



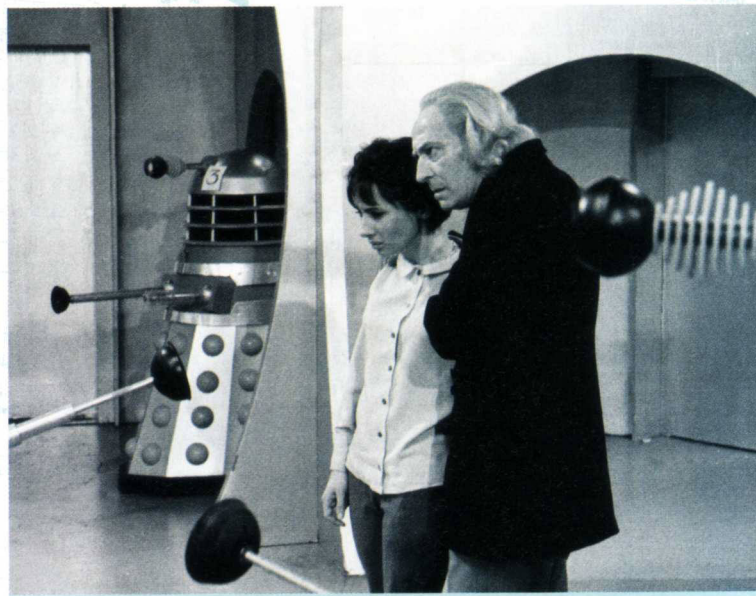
The Doctor advises Dyon and Alydon to search for the truth as they rebuild Skaro.

Crossing the swamps, Ian leads his party into "a honeycomb of caves and fissures" in the mountain above the lake of "black shapeless creatures". Eventually they find a cave which leads into the mountain, and when the party realises how ill-equipped it is, Ian considers giving up – but a landslide seals their retreat. At one point Barbara is left alone with a candle while the others explore different directions and she is attacked by "giant spiders, white and bloated". A candle ignites a jet of natural gas in their path which the group have to cross. "Every hundred yards provides a new terror". Ian explores a fissure through which he can hear water and emerges into a great chamber through which the water is channelled.

Dr Who's attack involves blocking off the city's vents, but his enthusiasm makes him careless. He is captured with Susan and a few Thals, and the Daleks take them

to the Sonic chamber, "the Daleks' particular form of capital punishment. The victims are subjected to a rising level of decibels ... driving the sufferer through madness to death". The execution means that Ian's party enters unopposed. As the Daleks at the sonic chamber prepare to throw the lever towards its peak, their travel machines fall lifeless as Ian's party cuts the power.

The Thals treat the vanquished Daleks with compassion and talks are held to find how both races can live in peace. Dr Who starts to study the Daleks' records and compare them with those of the Thals. When a Dalek reports seeing two blips on the space radar, the Thals are distracted and the Daleks launch a counter-attack on the control room. The battle is halted only when Dr Who announces that neither Thals or Daleks started the war; "Both hemispheres were destroyed simultaneously, and there is evidence that before the attack, the radar had recorded something in space". The Thals and Daleks are unified and prepare to meet the new invader as rockets approach Skaro. Dr Who has filled the liquid fuse, but when he suggests leaving his companions refuse; "they have been through a great deal, and intend to see this through".



Susan and her Grandfather become prisoners of the Daleks. Get used to it, guys ... © BBC

The invaders emerge from the rockets and advance on the city, immune to the fire of Dalek skirmishers because of an invisible shield. Dr Who realises the new arrivals have not returned fire and attempts to make contact with them. It transpires that the new arrivals come from the planet which fired Neutron bombs on Skaro 2000 years before. Since then, their civilisation has realised the crime their forefathers committed and – having waited for the radiation level to fall – "they come to make reparations and assist in rebuilding the planet. With Skaro's safe future assured, Dr Who and the others leave for new times and distance."

By Thursday 18 July, Serial 2 was still allocated to Dr Who and the Robots, to be recorded by Tucker in Lime Grove Studio D. On Wednesday 31, Whitaker commissioned Nation for a six-part serial entitled *Doctor Who and the Mutants* which had a target delivery date of Monday 30 September; the story editor had been impressed by *The Survivors* and described it as a "detailed and highly fancied storyline".

Four commissioned serials were now in place by the end of July; Coburn's second serial was now fleshed out with a longer synopsis; the travellers arrive in the thirtieth century where robots have replaced humans and settled into a state of deliberate inertia since inventing a super robot capable of original thought. The Doctor's party reactivates this robot, and are then under threat from the pitiless machine, incapable of human error or illogical acts.

The fourth story, which would see Tucker back as director, was now Nation's story which would run from Saturday 7 March 1964. This new outline was set in "the 23rd Century and a planet apparently destroyed by Neutron bombs". Subterranean survivors need to exterminate the mutants – "human survivors of the neutron who roam about in the forests of petrified trees and carbonised flowers". The serial was to examine who began the war, which of the two surviving races would triumph and the identity of the graceful people who befriend the travellers.

Although Coburn had delivered versions of his scripts for *Doctor Who and the Tribe of Gum* during June, there were a lot of revisions made in the coming weeks as Whitaker and producer Verity Lambert honed various aspects of them to ensure the most effective opening serial possible. As a result, Coburn was kept busy on these earlier scripts rather than getting a chance to fully work on *The Robots*. In early August, Lambert requested that a "Frank Lloyd Wright type of building" should be made available by Jack Kine of the Visual Effects Department for the end of the first serial, with this effect to be filmed from Monday 28 October; it would be this structure which would form the setting for Coburn's second serial.

In the meantime, Nation was getting well underway with plotting his science-fiction serial in more detail. The production team was excited by Nation's ideas, and



Give it all you've got! Barbara makes some noise in *Doctor Who*'s first great cliffhanger ...

on Thursday 8 August, Lambert arranged that *Doctor Who* and the *Mutants* should be extended from six to seven instalments as this would better express the writer's narrative. An aspect to which Nation paid particular attention were the radiation suited Daleks, the nominal 'monsters' of the piece. Thinking back to the sci-fi films he had watched as a child in the 1940s, Nation had always felt very cheated that the monsters were always clearly men dressed up. Writing his scripts, Nation tried to come up with something which looked different – and the first stage of this process was to remove the legs from his creations. As inspiration for the Daleks, Nation recalled seeing the Georgian State Dancers performing; this troupe, formed by Iliko Sukhishvili and Nina Ramishvili in 1945, had performed the traditional dances of the former Soviet Republic of Georgia on tour since the early 1930s. In particular, Nation remembered the manner in which the long skirts worn by the ladies had made them appear to glide around the stage.

While developing his scripts, Nation received a call from Eric Sykes, one of the creative forces behind *ALS*; in 1961, Nation had written *It's a Fair Cop*, Sykes' first starring radio series. Sykes was presenting a BBC/Swedish Television Service variety special entitled *Wish You Were Here!* from the luxury liner *Svea Jarl* as it sailed from Stockholm to Helsinki – and he wanted Nation to help him with some additional material. With this comedy assignment sounding more exotic than a new children's series, Nation accepted the offer. He quickly wrote his *Doctor Who* scripts at the rate of one a day, and at the end of the week headed off to join Sykes and prepare material ready for recording on Saturday 28 August (the show was broadcast on 7 September).

On Monday 16 September, a revised plan for the first six serials was drawn up. The second serial was now to be directed by Christopher Barry (Tucker having been taken off the show in August), while Richard Martin had been appointed to direct the fourth. Coburn's serial now began with the Ship attracted to the robot's world by a powerful magnetic force, and the outline emphasised that the "super Robot" relies upon the life-force of human beings. At this stage, *The Robots* was half-complete in draft form. Nation's expanded serial was now scheduled fifth. This revised outline clearly stated the travellers would find the beauty and grace of one race pitted against the "brilliant intelligence but malignant evil of the other".

During the third week of September, the schedule was revised. Coburn's scripts for *The Tribe of Gum* had been accepted and he was now able to proceed with his work on *The Robots* – but it seemed unlikely that these would be ready soon enough to appear as the second serial. As a result, the document dated Monday 16

September was amended by hand. The first serial was still *The Tribe of Gum*, but Nation's expanded seven-part serial, referred to as *The Mutants*, was now brought forward to run second with Martin as its director. *The Robots* would now run fifth and be directed by Martin and Christopher Barry. A production schedule on indicated that *The Robots* would begin pre-filming at the start of March 1964 as Story 5.

One person who was less than happy about the scheduling of *The Mutants* as the new Serial B was Donald Wilson, Head of Drama Serials and Lambert's immediate superior. The inclusion of the Daleks was precisely the sort of B-movie monster element which he and Sydney Newman, Head of Television Drama, had been hoping to get away from when developing the format for the series. Wilson told Lambert and Whitaker that he was unhappy with the serial, but was forced to accept it when Lambert explained that neither the scripts for *Doctor Who* and the *Robots* nor the third serial – John Lucarotti's *A Journey to Cathay* – were ready for production. The producer and story editor were amazed; they liked Nation's scripts and felt they were stronger than the first serial.

With the first batch of scripts accepted from Nation, Whitaker commissioned the writer for another serial on Tuesday 24 September; this new seven-parter was an "Adventure set in 19th Century India" entitled *Doctor Who and the Red Fort* and had a target delivery date of Monday 7 September. Although provisionally scheduled as Serial 8, little or no work was performed on it. Nation was at this time attempting to join the writing team of *The Saint*, a filmed thriller series in production at Elstree Studios. On Friday 27 September it was noted that all the scripts for Nation's serial

'WE WEREN'T VERY TAKEN WITH THE DALEKS WHEN THEY WERE UNVEILED'

WILLIAM RUSSELL DWM 115

were ready for rehearsal and required only minor rewrites. Four of Coburn's six scripts for *The Robots* had now been written for the fifth slot, but needed to be simplified for studio production.

Barry's appointment as a director for *Doctor Who* came partially through Sydney Newman, Head of Television Drama, who recalled a drama-documentary serial entitled *The Net* which Barry had shown him the previous year at ABC. However, Barry was scheduled to direct a serialised adaptation of J Meade Falkner's *Moonfleet* (later renamed *Smuggler's Bay*) which would have extensive location work in Dorset the following year, and as such would need to be released from directorial chores on some of the later instalments. Martin, who was less experienced in television direction but had an appetite for fantasy plays, was also assigned to *The Mutants* to work alongside Barry and learn from him. Martin had mixed feelings about Nation's scripts; although he was fascinated by the concept of a devastated world, he believed that the story and dialogue were a mess. Furthermore, Martin's discussions with Lambert led him to believe that she was the wrong producer for such an imaginative series, and the two started to have various creative arguments.



William Russell (Ian) surveys the Dalek City Street set from *The Dead Planet*.

The first set designer assigned to the serial was latter-day movie director Ridley Scott; his duties would also include all the special effects required since Jack Kine of the BBC Visual Effects Department had indicated to Lambert that he did not have the staff to handle the very effects-intensive new series. As such, many specialist props were designed by the set designer and then made by the external firm of Shawcraft Models of Uxbridge. Costumes were to be designed by Daphne Dare, taking over from Maureen Heneghan who had worked on the pilot and Serial A; Dare had studied at art school and worked in the West End before joining the BBC. Elizabeth Blattner remained with *Doctor Who* for a second serial in charge of make-up.

Scott's other commitments meant that he would not be available to work on the pre-filming at Ealing scheduled for the end of October, and the design department offered Lambert another designer, Raymond P Cusick, to handle this work instead. Keen to have only one designer, Lambert asked if Cusick could be assigned to the

STORYLINE THE MASTERS OF LUXOR

By October 1963, *Dr Who and the Robots* had been re-titled *Dr Who and the Masters of Luxor* and was scheduled as Serial E; Anthony Coburn delivered all six scripts on Tuesday 15 October. In the first episode, *The Cannibal Flower*, TARDIS is pulled towards an Earth-like planet and enters a glass building via an opening domed roof. Ian and Suzanne, the Doctor's grand-daughter, go out to explore and find a huge deserted hall with tables of food and drink prepared. Dr Who and Barbara use the ship's fault location equipment to confirm that TARDIS' power is being drawn away. The pair join Ian and Sue in the hall where some primitive "Mark 1 Type Robots" have been discovered. The travellers sit down and partake of the meal, having activated various controls set into the chairs' armrests.

The Mockery of a Man, the second episode, had the robots coming to life and two more advanced, more humanoid "Mark 2 Type Robots" arriving and asking the party, whom they believe are the Masters of Luxor, if they enjoyed the meal. The travellers are shown to a luxurious reception area where they rest and change. Barbara finds a book confirming that this planet is not Luxor and a third type of robot arrives, a highly advanced model which the script refers to as "Proto". This robot tells the party that shortly they will meet "the Perfect One". Dr Who's party escapes from its suite via a window and find their way to an observation room for an operating theatre where they see the robots forcing a human being into equipment to transfer his life force into the Perfect One. The man dies, and the Perfect One explains to the travellers that it has been created by the derivitron robots to end

their slavery and that they will give it enduring life.

In the third episode, *A Light on the Dead Planet*, the travellers learn they are on one of Luxor's moons before they are drugged by the robots. The prisoners try to escape, and Ian and Dr Who smash their way out of a glass elevator, climbing out of the building to where they see a light shining from a nearby mausoleum. Sue and Barbara are prepared to give their life-force to the Perfect One. They make an abortive attempt to get back to TARDIS but are captured by Derivitrons. The next instalment, *Tabor of Luxor*, saw Doctor Who and Ian finding Tabon, a Scientific Master of Luxor, in suspended animation in the mausoleum. The city was a prison used by the inhabitants of Luxor, and the revived Tabon admits that it was he who created the robots and the mind-draining equipments the robots are using. Tabon leads the Doctor and Ian to a shaft which leads into the city from Luxor's atom bomb store. Here they see that six bombs have been linked and will explode if the Perfect One becomes inoperative. In the city above, Sue and Barbara set up a trip wire in their holding cell, and when the Perfect One enters it falls over and triggers the bombs...

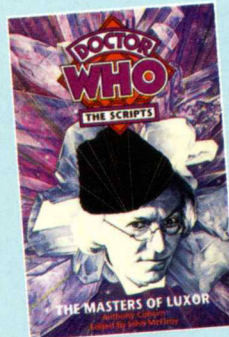
An Infinity of Surprises began with the Perfect One recovering from its fall and having the Derivitrons prepare Sue and Barbara for the life force transference, although the women delay things by their irrational behaviour. Ian offers his own

life-force to the Perfect One in exchange for the safety of Sue and Barbara, but is captured by the Derivitrons. Dr Who and Tabon reach the power room and restore energy to TARDIS before they too are captured. In the cliffhanger, Ian's life-force starts transference to the Perfect One. The final episode, *The Flower Blooms* (originally *The Flower in Bloom*), Suzanne gets

free and halts the operation and Tabon is brought in, confronting his creation. The Perfect One reels as it realises that its creator, its 'god', abandoned it. Tabon now intends to die with his creations, and urges the Doctor's party to escape back to TARDIS. In the chaos caused when the robots go wild, the Perfect One is knocked over and its head cracks open. The Doctor and his party narrowly escape in their ship before the moon explodes, destroying Tabon and his creations.

Around December, *The Masters of Luxor* was dropped from the scheduled slot of Serial E and replaced by *The Hidden Planet* by Malcolm Hulke, which was then in turn replaced by

The Keys of Marinus by Terry Nation; the reason for this was that the production team wanted Anthony Coburn to perform various rewrites on his work. On Tuesday 14 April 1964, David Whitaker indicated that *The Masters of Luxor* could possibly be Serial F of a projected second season in 1964/5, although this had been dropped by late 1964. Coburn's draft scripts were published by Titan as *Doctor Who – The Scripts: The Masters of Luxor* in August 1992 with a cover painting by Alister Pearson.



whole serial instead. Originally working in repertory theatre, Cusick had moved into television, joining the BBC Design Department in May 1960 and becoming a fully-fledged designer in 1961 with *Stranger on the Shore*.

To provide an incidental score, Barry commissioned Tristram Cary with whom he had just worked on *No Cloak – No Dagger* and met while working on *The Ladykillers* at Ealing in 1955; the director's instruction was to provide a weird but simplistic electronic score. Cary had started working as a composer after leaving the Navy in 1946, and in addition to conventional compositions for the BBC Third Programme had also been working on electronic scores since 1952. During Spring 1963, Cary had already been approached about *Doctor Who* by Tucker with a view to composing the theme tune and the incidentals for the first serial; the two had worked together on *Janey Eyre* in April 1963.

By 1963, Cary had moved his studio from London to Fressingfield in Norfolk and was able to borrow equipment from the BBC Radiophonic Workshop, with which he was on good terms. For the score of the serial – which used about 20 minutes of music in total – Cary provided a series of electronic music cues, employing multi-track techniques from four tape recorders on some elements.

Pre-production began at the end of September. With the serial now referred to as *Beyond the Sun*, the team discussed various elements of Nation's scripts. The notion of hydro-electric power for the Dalek city was expanded upon, and with the idea of the Thals having a thousand years of food stockpiled seeming unlikely, the reason

for the race's famine was changed to crop failure. With Skaro devastated by the war, it was reasoned that life could only have survived in the swamps since these were protected from the radiation by the mountains, and the animals which lived in the lake emerged mutated. There was a "Problem of the leeches" noted, and this aspect of the script was subsequently abandoned. All the Thals had been written by Nation as being male, and it was decided that the writer would be asked to make one of them "a gorgeous woman" to emphasise the race's grace and beauty. A romantic ending was discussed, concluding the close friendship of Barbara with Kurt, one of the Thals, by having him present her with a gift. The Thals would demonstrate to Susan how to administer their anti-radiation drugs and associate producer Mervyn Pinfield suggested that the Daleks should be powered by static electricity. The start of the fifth episode was deemed a little conversational. The team was also unhappy about the ending of the second episode,

which closed on Susan hearing a knocking outside the ship again; since this had been used during the first episode, it was proposed to have the ship's doors open behind the girl as she looked at the scanner.

At this stage, Nation's story had eliminated the race of aliens who arrived at the conclusion, and now climaxed with the Daleks preparing to detonate another neutron bomb to destroy the Thals; the device was to be launched from the city and would come to rest by the ship in the jungle clearing. As such, the Daleks would now become the clear villains of the piece, and the Doctor would save the day, using his sense of perfect synchronisation to disable the device. A special effects breakdown on *Beyond the Sun* included the sonic booth behind a glass panel in the Daleks' instrument room where the Doctor and Susan would be tortured. The hand of a real Dalek was also described as being a "Large, glistening claw-like webbed foot of a Frog [which] dissolved into liquid"; Martin was keen to show the mutant creature far more prominently and argued at length with Lambert who only wanted the creature hinted at – largely for cost reasons.

In early October, a vague list of the first 52 episodes was assembled, covering nine serials allocated code letters A to I. Serial B was Nation's seven part "future" serial, referred to as *Mutants/Beyond the Sun* and to be directed by Barry with Martin on the first episode as well. Serial E was still *Robots/Masters of Luxor* from Coburn. At this stage, some of the titles for Nation's episodes were different to those used on the final programmes; a memo dated Friday 11 October on the "Second Serial" referred to the sixth episode as *The Caves of Terror* and the final instalment as *The Execution*. With the show's debut date now put back to Saturday 23 November, *The Mutants* would not be broadcast until Saturday 21 December.

On Monday 14 October, Barry contacted the Joint Speech Research Unit of the Post Office with regards getting samples of the synthetic voice generation on which they had been working and whether these could be suitable for the Daleks' tones. The team also started planning the film sequences for the serial which would occupy the week of Monday 28 October.

Casting began in mid-October, and at one point casting dancers as Dalek operators was considered. Of the Thals, David Markham was considered for the part of the leader, Stohl, with Dinsdale Landen a possible to play Kurt. All the Dalek voices were to be provided at this point by Peter Hawkins. Hawkins had acted while at school and in the Navy; his career had included work in the West End but he was best known as a voice artiste on children's radio and television shows such as *Whirligig*, *Bill and Ben* and *Captain Pugwash*.



Barbara attempts to help the trapped Thals in *The Rescue*.

DIRECTORS CHRISTOPHER BARRY & RICHARD MARTIN

Following service in the RAF, Christopher Barry worked at Ealing Film Studios where he helped on a TV play and became fascinated by the emerging medium. Basil Dearden, a film director, recommended that Barry should join the BBC as a production assistant when the British film industry started to wind down. Donald Wilson of the Drama Department saw Barry's potential and had him take the director's course; one of Barry's first assignments as a director was in June 1958 on *Starr and Company*, a twice-weekly soap opera, followed by episodes of the drama documentary *Private Investigator*. Since then he had worked on the soap opera *Compact*, a drama documentary serial called *The Net*, and *Moonstrike*. Since July, Barry had been working as director/

producer on the adventure serial *No Cloak – No Dagger* which concluded recording on Friday 28 September.

In comparison to Barry, Richard Martin came from an acting background in the theatre, making the move to television to work back stage. Undertaking the director's training course in early 1963, Martin selected a fantasy subject as this was an angle – along with modern plays – which he hoped to work on at the BBC. In Spring 1963, Martin's love of science-fiction and fantasy had led to him being involved in discussions about the creation of *Doctor Who* with then producer Rex Tucker. Martin's first directing job was *Miranda* and a *Salesman*, an episode of the BBC's *Suspense* anthology broadcast on Monday 19 August 1963.

Concurrent with all the planning, on Wednesday 16 October, BBC TV Controller Donald Baverstock agreed that *Doctor Who* could proceed to an initial 13 episodes on the basis of the pilot. As such, a two-part story would be needed to follow *The Tribe of Gum* and *The Mutants*, should the series be cancelled at that point.

On Friday 18 October, Barry received a reply from J N Shearme of the Post Office's Joint Speech Research Unit, with a taped sample of synthetic speech for the serial. Two different techniques had been used; the first had employed a vocoder using low and medium monotone pitch, whereas the second had been generated using written characters via a computer which sounded less human but was more time-consuming to produce.

Hawkins attended an experimental sound session to test Dalek voice treatments at Lime Grove Studio G between 10.30am and 1pm on Thursday 24 October. Having



Shawcraft's original Dalek city model from the abandoned first episode ...

heard the Post Office voice sample, Barry thanked Shearme for his help on Friday 25 October, commenting that while he liked the effect of the vocoder, the BBC would develop its own method of achieving a similar effect as some of the Dalek speech was needed live in studio.

Live action filming on silent 35mm film on the serial took place for five days from Monday 28 October on Stage 3 of the BBC Television Film Studios at Ealing. On Tuesday 29 October, stuntman Peter Diamond filmed Antodus' fall into the chasm having cut the rope he was hanging on; this comprised two short sequences which appeared at the end of the sixth episode *The Ordeal* and the start of the final instalment, *The Rescue*. Cusick was disappointed by the model city made by Shawcraft from his sample drawing; he had intended the illustration only to show the complexity of the whole metropolis and was disappointed that only such a small version which lacked any detail had been made. The mountains behind the model also looked very crude. Nevertheless, model shots of the city were filmed to show the Doctor and Susan's view of them in the debut episode, *The Dead Planet*, a night-time shot for the fifth episode, *The Expedition*, and other establishing shots as seen by the Doctor's party in *The Ordeal*; in these later scenes, lights were played across the model simulating the Thal attack. Similarly, various model shots of the lift shaft were pre-filmed for the fourth episode, *The Ambush*, to show the cubicle ascending and descending – and the model statue falling on it from above.

Thursday 1 November saw Gerald Curtis filming a single shot as Zhor at Ealing; this was to be part of a split-screen shot, placing the Thal alongside the whirlpool effect at the end of *The Expedition*. Other brief inserts included a printer producing ink traces for Susan's point of view of the ship's fault locator in *The Dead Planet*, the bubbling water and whirlpool in the swamp seen at the end of *The Expedition* and – with the water bags – at the start of *The Ordeal*, and also the petrified forest seen on

the scanner in *The Dead Planet* and by Susan in *The Survivors*. This last piece of film was also needed for the closing scene of *The Firemaker*, the final episode of the preceding serial which had by now been retitled *100,000 BC*.

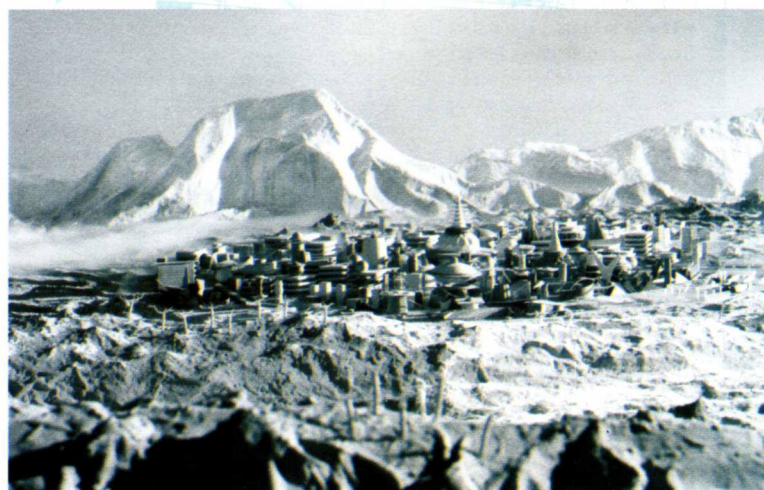
As filming reached its conclusion, a memo entitled *Amendment to Promotional Material: Dr Who* was issued on Thursday 1 November. This now listed the first three serials by the working titles of *Dr Who* and *a 100,000 BC*, *Dr Who and the Mutants* and *Dr Who Inside the Spaceship*. On Monday 4 November, it was arranged that the Dalek props should be photographed so that life-size blow-up images of the casings could be made to swell out Dalek crowd scenes in the later episodes of the serial.

Rehearsals on the serial began on Monday 11 November at the Drill Hall situated at 239 Uxbridge Road in Hammersmith, the same venue used for the previous episodes. During rehearsals on Thursday 14, the regular cast of William Hartnell, William

Russell, Jacqueline Hill and Carole Ann Ford was issued with new contracts for another 12 episodes, spanning the fifth episode of *The Mutants* through to the end of *Marco Polo*. The cast was somewhat disappointed by the scripts for the new story, and set about reworking elements of them with the production team; Hartnell suggested that the Doctor could get Ian's name wrong, referring to him as "Chesterfield" rather than "Chesterton" in *The Dead Planet* – an idiosyncrasy which was later inserted into the script of *The Expedition* when the Doctor addressed him as "Chesserman". Barry recalled that Nation only attended rehearsals for his story once, being busy on other writing projects.

Some pieces of Dalek dialogue were pre-recorded for the early episodes, with the first such session taking place from 2pm to 9pm on Wednesday 13 November at Lime Grove Studio R. Hawkins was joined by David Graham, an actor who had worked in the theatre in Britain and America, and who was now being promoted by his agent as a voice artiste having provided voices on puppet shows such as *Supercar* and *Fireball XL5*. This was the first time that the two actors – who would go on to become great friends – had ever met. Generally, Hawkins voiced 'Dalek One' with Graham as 'Dalek Two'. The actor's voices were given a harsh electronic quality by passing them through an old Post Office ring modulator which chopped up their tones at 30 cycles per second; this technique was recommended by Brian Hodgson for the BBC Radiophonic Workshop that had used it for Jones-Jones, Multiple Aptitude Robot Number One – a character in the children's radio serial *Sword from the Stars* which had been recorded and broadcast between July and August on the Home Service. Sound supervisor Jack Clayton then added the final touches for the use of the modulated voices on the main recording.

Also on Wednesday 13, the scripts for the final three episodes were sent out to the cast, along with a note that the names of the Thals were being revised for the



... and the remodelled version, overseen by Cusick, as it appeared in *The Dead Planet*.

whole serial. Stohl had become Temmosus, Vahn was now Alydon, Kurt had become Antodus, Jahl was now Kristas, Ven was renamed Antodus, Daren had become Dyoni and Khor was now Elyon. Rehearsal scripts had now been redrafted for the whole serial; none of these bore a story title beyond the description 'Serial B'. In the first script, Ian and Barbara discuss the Doctor (referred to as "Doctor Who" in the stage directions) taking them back to London, and later dialogue commented on how the last journey had been started far too hurriedly for the Doctor to make any course calculations. A later continuity point in *The Ordeal* made note of the fact that both the Doctor and Susan had keys to the ship, as in the previous serial. Another scene had the Doctor referring to how Ian and Barbara forced

their way onto his ship – referred to as “TARDIS” – in the first episode. The revised scripts described the dead beast seen by Barbara as “a hideous reptile creature. A creature that until now only existed in nightmares.”

When the Doctor and Barbara discussed Susan’s experiences in the Control Area of the ship, the stage directions noted “We catch a glimpse of the Doctor’s charm, which, although it may show itself rarely, is very considerable. Ian may be seen ... hovering in the background, examining the control panel. He is an interested observer of this conversation.” Barbara was to be “brushing her hair” while Susan prepared a headache remedy “from a little ampule (rather like a 2d petrol filler)”. When the food machine was ready “a little bell trills and Doctor Who opens the tiny hatch. He extracts two oblong wrappings. Each are on two larger oblong plates.”

Nation described the City Street as having “no steps anywhere, only ramps. The flooring appears to be of a metallic substance. A principle building has an impressive main entrance flanked at an angle with two smaller doorways”. Inside a

‘I DIDN’T WANT IT TO BE OBVIOUS HOW THEY WORKED, WHILE AT THE SAME TIME KEEPING THEM SIMPLE’

RAY CUSICK DWM 105

Corridor of Sculpture, Barbara finds “strange shapes carved from white stone” and “bric-a-brac”. Originally, there was a near encounter between the Doctor’s party and the Daleks towards the end of the episode. In dialogue which originally appeared at the start of *The Survivors*, Ian comments that the city’s inhabitants “invent all this, showing scientific knowledge and yet they run away from us so hurriedly they can’t wait to pick up their belongings”. The Doctor responded to Ian’s anger at him placing them in danger by saying “It’s typical of your adolescent attitude toward reality” and, regarding Barbara’s disappearance, claimed “That young woman’s welfare is no concern of mine. If she is irresponsible enough to get lost, then she must take the consequences”. Later in the cell, Ian confirmed that in his and Barbara’s time, scientists were trying to develop the Neutron bomb: “It destroys living tissue but doesn’t ruin buildings or machinery”. Susan’s description of the complex TARDIS lock with its 21 positions was not present in the rehearsal scripts. At the end of the script, Susan is in the ship when “on the wall ahead of her she sees a widening shadow. For a moment she is afraid to turn, half knowing what she will see. When she does turn, her eyes widen in terror. We see the door ... opening very slowly.”

In *The Escape*, there was extra dialogue between the Daleks in the control room about how Susan had tried to hide a second supply of drugs on her when she

SCRIPTING THE DALEKS

The end of the first of Terry Nation’s scripts had Barbara confront what would later be revealed as a Dalek: “Barbara hears the sound behind her and turns in time to see the thing that is advancing on her. Only its arms are seen by the audience as they pin Barbara’s arms to her side and she starts to scream”. In the second script, the Doctor’s party “stop dead in their tracks at what they see. Standing in a half circle in front of them are four hideous machine like creatures. They are legless, moving on a round base. They have no human features. A lens on a flexible shaft acts as an eye. Arms with mechanical grips for hands. (We have seen these arms before, moving up behind Barbara) The creatures hold strange weapons in their hands. One of them glides forward. It speaks with an echoing metallic voice”. When Ian tries to escape, “The Dalek weapons come up as one. They make a hissing noise as they fire. The picture goes negative.” In the third script, when Susan writes a message on “a metal sheet of some plastic metal ... that can be rolled”, Nation notes that the second Dalek’s “hand picks up the metal sheet. The Dalek should hold a magnet in his hand so that the sheet jumps and sticks to his hand. The Dalek retires to his companion and the sheet is held

between them.” When planning to attack their guard, the Doctor asks Ian if he studied the lens on the machine. Ian replies “There was a small metal plate above it. It’s the same as a human eye-lid. If anything moves too close to the actual lens, the plate would slide down over it.” The Doctor realises that they cannot break the lens with the shutter in place. When the Dalek is attacked, Ian and Doctor Who are “knocked away by the powerful arms. The Dalek lumbers unseen ... The Dalek’s hands grope for Ian’s throat, starting to strangle him”. With the Dalek overpowered, “Doctor Who and Ian fiddle with a catch at the back of the machine. The top section of the Dalek machine hinges forward ... Ian lifts the top fully. He sees the creature inside. (The camera does not) Ian turns away in horror. Even Doctor Who grimaces at the thing.” The two men remove the creature and “Eventually with the cape, the Dalek is no more than a shapeless huddle in the corner”. At the end of the script, “A piece of the cape falls aside and we see a large glistening claw. It resembles the webbed foot of a frog. It clenches and unclenches. Then it is still.” In the final script, Nation noted of the Dalek City “We must emphasise the smallness of the corridor and the difficulty [the Thals] have”.



Camera 3 strikes again! Jacqueline Hill rehearses Barbara’s exploration of the Dalek city.

returned to the city. When the first Dalek says it let the girl keep them, its colleague observes “You’ve found a use for our visitors after all”. The first Dalek then explains how the ranger-scopes showed Susan signalling to someone just before she entered the city. Back in the cell, Susan tells the others that the Daleks made her “stand in front of a very strong beam of light” which revealed her hidden drugs, and how the Daleks then returned these to her. As Susan related the story of the Thals to the others, Nation’s script suggested that the camera moves up to a grill, then along a wire to the door, followed by a montage of shots moving along the corridors and up to the Daleks’ Instrument Room. Considering the girl’s words, the first Dalek comments on the Thals’ survival and that they may be overestimating their food problem; the second Dalek agrees “They certainly seem to be very tenacious where life is concerned”. Much of the dialogue between the Thals as they set up camp was a later addition. The scene in which the travellers destroyed the “microvoice” link was also different; the Doctor questioned Ian about his concern for the Thals and there was no subterfuge on Susan’s part as she attacked the Daleks’ hidden microphone. Planning to attack their guard, “Doctor Who is being rather pompous and acting like a chairman”, bemoaning the “defeatist attitude” of Barbara and telling the unimaginative Ian “When I remember that you were a school-master, it makes me glad you are now here, and can no longer influence the minds of those poor unsuspecting children who were your pupils”. “It’s these little displays of charm that make you so endearing doctor”, replies Ian. Back at the Thal encampment, the material about finding the creature and Antodus being afraid of the dark were all late additions; Temmosus instead comments how the Thals have avoided their destiny, observing “Our race should have perished when the bombs came. Our survival was a mistake. Without help, that mistake will soon be rectified.” Susan’s note said the Daleks had no malice for the Thals “Now the radiation has fallen to a safe level”.

In the script for *The Ambush*, Ian comments “The bad penny always turns up” when he emerges from the lift to join his friends, and the Dalek which entered the lift to the pursue the travellers was holding “a flame gun”. After the Daleks spring their trap, there was more dialogue between Ian and Alydon in which the Thal struggles to find an explanation for the attack and a furious Ian tells him there is nothing he can do to prevent the Daleks’ hatred. “Do something about it? Talk differently? ... Walk differently? ... change the colour of your hair? The Daleks murdered your friend for the stupidest reason there is. A dislike for the unlike.” The closing sequence at the Thal encampment was substantially different from the broadcast version. Ganatus and Antodus tried to rescue Temmosus, and Ian asks them how they feel about his death – he is horrified that he is angry at the Daleks’ actions but that the Thals are not. “You’ll let anyone tread all over you,” says the teacher as he turns away and Dyoni remarks that Ian does not like them. Ian joins the Doctor, who has assembled the metal plates shown to him by Dyoni; the old man points out “Skara” [sic] and Earth, as Ian’s solar system has been mapped. When Ian asks about the Doctor’s own world, the old man cryptically says “Ah!” and continues “Earth is my fixing point. From there I can plan my own return ... and I will return one day.” Ian picks up the metal container of Skaroine history and takes it to the Thals, where Antodus delivers Barbara the “great compliment” of

SCRIPTING THE THALS

When Susan returned to the TARDIS in the second episode, *The Survivors*, she was observed by “an undefined shadow [moving] behind a bush”. Terry Nation’s script continued, “We see a pair of feet move into shot. They are swathed in furs, and are made to look as unattractive and non-human as possible ... [Susan] sees a yard from the head to hideous fur clad feet”. When Susan emerges from the ship at the start of the next episode, *The Escape*, “The figure is



hiding beside a tree ... The shadow steps into view. It is a very handsome looking man”. The cape given to Susan by Alydon was “white and of a very thin material”. As the Thals arrived at the clearing, Dyonis was “a beautiful young woman”; the Thals “surround a venerable and magnificent looking old man called Temmosus. Temmosus is leader of the Thals. [Alydon] and Temmosus greet each other by formally touching each other’s shoulders, first the younger man and then the older man return the greeting”.

saying that she is “exceptionally gentle” in tending to his wounds. Talking of the Thal’s history, Ian asks the Thals “What’s the good of a past if there’s no future?” Alydon explains that they oppose killing and war: “If you went full circle around Skaro from this exact spot and back to it you’d see traces of war. It destroyed Skaro and we swore we’d never fight again.” Ian points out that “All of you are a thousand times better than the Daleks who’ll murder you, but it doesn’t matter.” When this fails to get a response from the Thals, he tells the Doctor that it’s time to leave.

All seven episodes of the serial were recorded at Lime Grove Studio D between 8.30pm and 9.45pm on Friday evenings. *The Dead Planet* was recorded on Friday 15 November and required only the regular cast. A photocall of the four regulars on the set of the TARDIS was conducted in the afternoon. After a shorted filmed reprise from the end of *The Firemaker*, the episode title and Nation’s writer credit were super-

beneath the ship’s console, one of the cameras was juddered to simulate the vibration hitting the faulty vessel. Another recording break allowed the regulars to move from the Control Area to the Jungle Clearing between scenes.

The Dalek city set employed a painted backdrop showing the rest of the city on the Street set, while the metallic corridors inside (aluminium paper on plywood) were given false perspective backdrops and also camera eyes which – manipulated by scene crews – followed Hill as she moved along; a mirror was also used to achieve some of the low-angle corridor shots. Some of the doors were hinged at their lower corners while others were sliding doors, again manipulated by stagehands; one of these was the translucent lift door, onto which a silhouette of Barbara was shone and then the image blocked off to imply that she was in a descending cubicle. The Dalek sucker arm seen at the end of the serial was again manipulated by Ferguson. As with the rest of the serial, apart from the final episode, the climax faded to black with the ‘Next Episode’ caption appearing on a black background prior to the closing roller caption.

Unfortunately, the recording of *The Dead Planet* was plagued by induction – an effect where talk-back from the production assistant’s headphones on the studio floor was clearly audible on the soundtrack of the videotaped programme. Although this effect was not uncommon – and could indeed be heard in places on the remounted version of the first episode, *An Unearthly Child*, in this instance it was more severe. Wilson viewed the recording at the start of the following week, and on Tuesday 18 November his verdict was that “the induction experienced ... is so bad as to make the recording unsuitable for transmission”. It was quickly decided that The

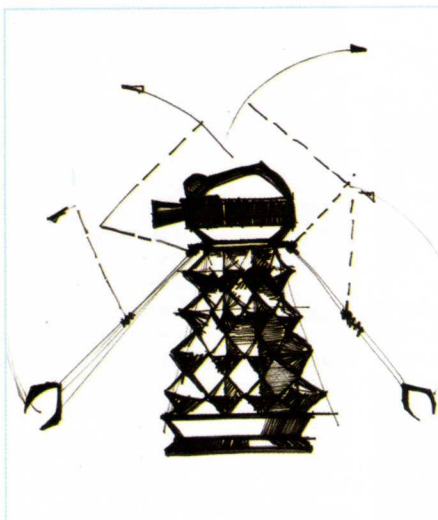
‘THE HANDS WERE A BIG MISTAKE. WE SHOULD HAVE BEEN SMARTER, BUT I HAD NO FAITH IN THE SHOW’

TERRY NATION DWM 145

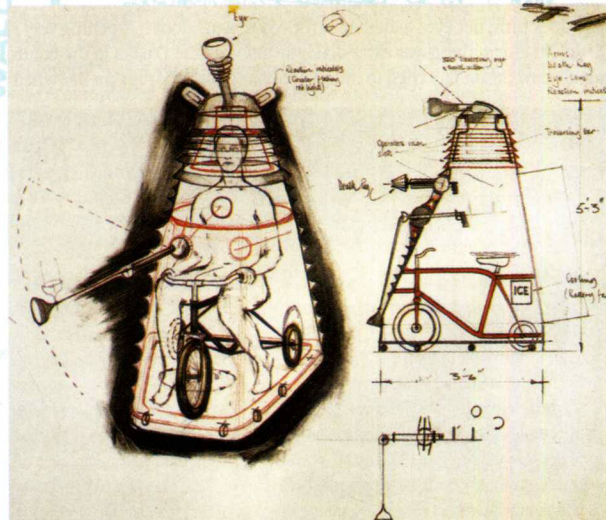
Dead Planet would be re-recorded the week after *The Escape*, with a knock-on delay of one week to all subsequent episodes. This also meant that the model filming of the city – which the production team had been disappointed with – could be remounted, and half a day’s silent shooting was scheduled for the start of December. It was also noted that *The Ambush* was going to be a complex and difficult programme to edit on



An initial Ray Cusick Dalek design ...



... and a later one that refines that familiar Dalek ‘look’.



Cusick originally planned that the Daleks would run on tricycles. All © R Cusick

imposed on a panning shot across the petrified jungle; this shot began with the cameras slightly over-exposed to give a “bas relief” effect. Following this came a recording break to reset the cameras to normal. A wind machine was used to create a slight breeze, notably in a cutaway shot of Ian, and specially brittle props crafted from sugar were made for the petrified flowers studied by Susan. The dead creature – later named as a Magnadon – was a very expensive prop, and was later kept by Lambert in her production office at Television Centre.

To show the travellers looking at the Dalek city, a process called inlay was used; inlay involved a masked-off section of the picture being created, into which an image from another camera could be electronically inserted. As such, the cast stood to the right of frame, a black mask was placed on the left of the picture, and a photocaption of the model city model mixed in. A recording break was scheduled before the scene where Ian comforted Susan in the forest; this allowed Hartnell and Hill to move to the Control Area of the ship for the next scene. The hand which tapped Susan on the shoulder belonged to production assistant Michael Ferguson.

The TARDIS interior set had been expanded from the first serial with the addition of a seating area where the orary was now placed on the eagle pedestal and the food machine was stationed. The ship’s scanner was again a monitor, fed with a panning shot of the forest on film. When the Doctor removed the mercury fluid link from

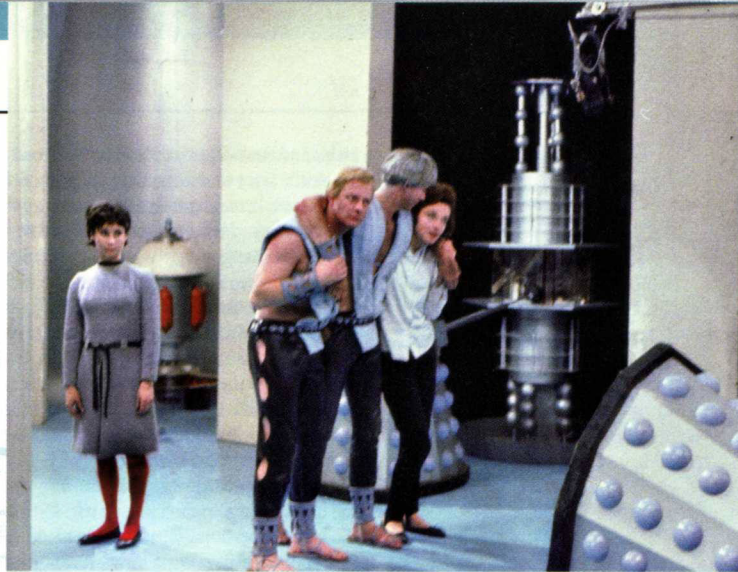
videotape since Barry was planning lots of short insert shots using inlay. As such, the production team had been hoping to make this episode out of sequence and have the output of the 405-line cameras at Lime Grove captured directly on 35mm film which would allow easier and cheaper editing. However, since *The Ambush* had now been pushed back to Friday 13 December, this meant a clash for resources with *A Present from Father*, an episode of the popular Doctor Finlay’s Casebook, which would need to be resolved.

In the meantime, rehearsals for *The Survivors* continued at Hammersmith, with Russell celebrating his 39th birthday on Tuesday 19. The cast was joined by four Dalek operators – Robert Jewell, Kevin Manser, Michael Summerton and Gerald Taylor – who spent the week rehearsing with only a vague idea of the machines they would be required to operate on the recording. Jewell and Manser were both Australians. Jewell started off doing chorus work in Melbourne and in 1963 threw himself into the British acting scene; *Doctor Who* was one of the first jobs he was offered. Manser came to England in 1959 and worked on the stage; he was known to Barry and so offered the part of a ‘monster’. Taylor had recently trained at Bristol Old Vic and was working in Rep in London; it was in Rep that he met Martin who offered him work as a Dalek.

Hawkins and Graham recorded the Dalek dialogue for *The Escape* on Wednesday 20, and since the first episode was now to be re-recorded, Ford took the opportunity to have the costume she had worn changed for the rest of the serial. The remount of *The Dead Planet* caused concern for Hill as this meant she would be released a week later than planned from her contract, and – thinking that *Doctor Who* might not be renewed – was already planning a film role in the New Year. At 5pm on Thursday 21 November, the regulars joined Lambert and Whitaker for a press conference to launch *Doctor Who* at Room 222 in The Langhorn, a BBC building opposite Broadcasting House.

The second episode was taped on Friday 22 November, and the cast saw the Daleks for the first time when Shawcraft delivered the four props to the car park at Lime Grove studios. Lambert was delighted by the first 'monsters' for her new series, while Russell, Cary and some of the other cast and crew remained distinctly unimpressed by what they saw. A photocall for the Daleks was held during the afternoon, and Hartnell immediately saw how these creatures could prove popular with children. To differentiate between the four Dalek props in studio, Barry and his crew had numbers fixed to their domes during rehearsals and reels of coloured tape inserted between the aluminium neck bands (in years to come, photographs of these rehearsals given to illustrators meant merchandise appeared with Daleks sporting small round speakers in place of the tape reels). The Dalek operators larked around in their machines, with Jewell placing his sucker on Hill's chest and saying "Cup B. Cup B..." However, shortly before recording, any levity amongst the cast and crew was forgotten when news came through that President John F Kennedy, the charismatic president of the USA, had been assassinated in Dallas.

The Survivors began with a filmed reprise from the end of the previous week's abandoned recording, over which the title and author credit were superimposed. In the scene where the Daleks fired their weapons at Ian, the camera was over-exposed



Aftermath: Barbara and Alydon support a wounded Thal as Susan looks on at the carnage.

which made the image of Russell turn negative. In the Dalek control room, a monitor had been built into the consoles behind a circular mask and relayed images from a camera on the cell set; another monitor showed a filmed loop of feedback and distortion patterns of the sort which had been employed in the series' title sequence. For Susan's trip back to the ship through the storm, lighting effects were used to simulate lightning and extra Chris Browning appeared as Alydon to save John Lee having to be hired. For some of this sequence, the technique of having Ford run on the spot against a moving backdrop was used to make the set appear larger

than it was. A recording break was scheduled to allow Ford to move from the forest set to the adjoining TARDIS set, with Russell delivering a line of dialogue in voice-over as Susan thought back to Ian's words. In the aftermath of the tragic events of the day, the production team did not hold its usual after-studio drinks.

Rehearsals for the third episode saw Martin take over as director. The main guest star for the next two episodes was Alan Wheatley, an established television actor who had appeared in *Sherlock Holmes* for the BBC and was best known as the Sheriff of Nottingham in *The Adventures of Robin Hood*. Of the other prominent Thals, Australian actor John Lee was cast as Alydon, and Philip Bond who had featured in ATV's *The Voodoo Factor* was Ganatus.

It had now been decided that an extra sequence would be pre-filmed for the fourth episode, *The Ambush*, to allow better control of effects work. This was the scene of the Daleks burning through a door from the Corridor into the Lift Room. This sequence was supervised by one of Roberts' team from Shawcraft and saw the cutting Dalek fitted with a probe device in place of its plunger arm. The Daleks then had to destroy the casing which had contained Ian. The fourth prop was given a false, pre-cut upper section which could collapse on cue. This was undertaken on Tuesday 26 November on Stage 2 at Ealing and required three of the Dalek

DESIGN THE DALEKS

Initial discussions about the design of the Daleks were held between Ray Cusick, Christopher Barry, Verity Lambert and Mervyn Pinfield. Wary of the limited budget available, Pinfield suggested that the Daleks could be actors clad in cardboard tubing sprayed silver. Cusick was unhappy with this notion because he wanted something which did not look like a man in a suit, and discussed this notion with fellow designers Ridley Scott, Gerald Streatfield and Mal Cornish. The designer also telephoned Terry Nation; he recalls that the writer was generally disinterested, but described the Georgian State Dancers he had seen.

The first design of Cusick's was of a tubular Dalek about five foot ten inches high; this had a plain skirt section, a bumpy midriff from which a single pincer arm projected, a flanged section and then a short head section incorporating an eye-lens. Lambert apparently rejected this design as being too expensive and Cusick was disappointed. To break up the human form, Cusick decided to have the actor seated inside the Dalek costume. His second design was shorter and more conical with a diamond patterned body, a larger head housing a larger lens and two double-jointed claw arms emerging from the body which could possibly be operated by puppeteers. Cusick then refined his Dalek design to fit over a small tricycle; this had separate 'death ray' and sucker manipulator arms positioned at different levels in the midriff section below the flanged section of metal gauze out of which the operator could see. On the dome, the single eye lens now projected outwards on a stalk, and the casing was designed to allow a split so it could be opened. In a revised version of the design, indicator lights were added to the dome to show which of the creatures was speaking. Barry also asked for one of the Daleks to have an operating iris mechanism for close-up shots.

Cusick discussed the possible form of the Dalek with Bernard Wilkie of the Visual Effects Department. Their

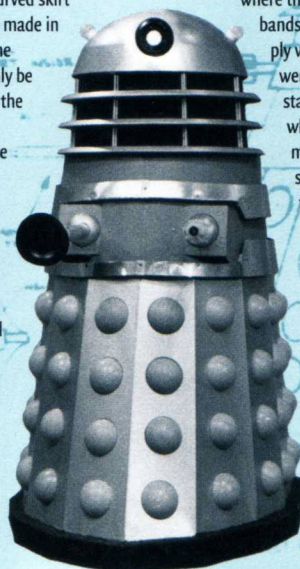
conversations one night were joined by Jack Kine, the head of Visual Effects, and the three assembled a rough model at the start of October to give some indication of Cusick's notions; this version included elements from around the Television Centre scenery block including an old bakelite fan heater as the Daleks' head. Kine suggested that for the construction of the Daleks, Cusick should use the external firm of Shawcraft Models (Uxbridge) Ltd, a specialist firm of modelmakers established by Bill Roberts in 1947. Meeting with Roberts to discuss the project over lunch, Cusick used a pepperpot on the dining table to demonstrate how the Daleks would move.

Cusick's Dalek design had a curved skirt section which he envisaged being made in wood. Studying the drawings, Kine advised that such curves could only be achieved using fibreglass, and so the designer turned the curves into a series of angled slats that could be made from plywood. Into these would be placed hemispherical bumps which Cusick had hoped could contain sequencer lights to flash when the Daleks got emotional. The detailed plans were passed to Shawcraft. Several of Cusick's notions had to be abandoned early on; Roberts explained that the idea of the arms rotating around the body was beyond the available budget as were the lights in the skirt section, and neither he nor Cusick could find a tricycle small enough to use inside the

casing. Another notion of Cusick's which had to be abandoned was of having a transparent outer skin and a highly reflective inner skin sandwiching a layer of lights; this would create the illusion for the viewer of seeing through the Dalek.

Shawcraft first created a one-foot tall and highly detailed model from which they started to create the moulds to form the prototype (which later became known as 'Shawcraft One'). This had a wooden base, and Cusick was amazed to discover that Shawcraft had made the slats for the skirt section from fibreglass after all – largely because they did not have a carpenter available to do the job in wood. The break where the casing came in half was hidden by aluminium bands around the midriff. Most of the body was in framed ply with the dome cast in fibreglass. The gimbaled arms were on the same level, rather than having the three-stage telescopic plunger arm mounted below the gun which was perspex and wire tube with an inner sliding mechanism. The casing was about four foot six and suitable to conceal a small seated actor. The production team agreed to the prototype, and Shawcraft then had around three weeks to have the finished Daleks ready.

Although Cusick had really wanted six Daleks, the £500 budget for the creatures would only stretch to four. These props stood four foot eight and were painted in silver with grey trimmings and light blue balls on the skirt section. The lights on the domes were Christmas tree lights covered by a ping-pong ball, operated from inside by the actor in sync with the dialogue; a battery to power these was placed beneath the operator's seat. Two of the Daleks had powerful industrial magnets housed in the sucker arms, allowing the Daleks to carry metallic items.



REWRITES THE SURVIVORS

The rehearsal script for *The Survivors* lacked much of the dialogue in the cell where the Doctor's party discussed the Daleks, and the Daleks referred to the Doctor as the "senior Thal". The Daleks' dialogue was written in a more human, less mechanised way in the rehearsal scripts; they would comment "Very puzzling", "You may sit down" and "No, no ... that won't do" during their interview with the Doctor. This originally ran longer with 'Dalek Two' saying of the Doctor that "He's obviously very ill" and asking the old man "how you and your

companions have managed to retain your original form?" 'Dalek One' tells the Doctor that he looks like them: "Of course. We have avoided Neutronic poisoning because of our protective machines." The Doctor asks for such machines to be given to his group, but 'Dalek Two' replies "Only drugs can save you. We're sure the Thals have it so why haven't you?" The Daleks referred to their metal casings as "clothing" and explained how the annual rainfall was diminishing the radiation to a point where they could "go out and rebuild our world again"

operators: Jewell, Manser and Taylor. This film was then edited on Thursday 28 and dubbed on Friday 29.

The *Escape* was recorded on Friday 29 November, with another photocall held in the afternoon, focusing on the Thals, but also including several shots of Hartnell (who was not in full costume). The episode began with a filmed reprise from *The Survivors*, over which the opening captions were shown; apart from the opening titles and this reprise, this was the first episode of *Doctor Who* made with no other filmed inserts. A recording break was scheduled after Susan offered the Doctor some water. For the scenes in the cell when the travellers planned their escape, a

'WE WERE IN STUDIO WHEN JFK WAS SHOT. OF COURSE WE HAD TO GO AHEAD, BUT IT WAS VERY MUTED'

JACQUELINE HILL DWM 105

crossfade was used at one point to indicate a passage of time. The overpowering of the Dalek was a complex scene which required several recording breaks. After the creature had been immobilised, the operator inside crouched down inside the casing as it was opened by Hartnell and Russell. After a recording break, Russell swapped positions with the operator to be seen inside the bottom half of the casing. During another break, Russell got out of the casing and went off-set to deliver his electronically modulated lines while the original operator took over again. The webbed Dalek hand seen at the end of the episode was again operated by Ferguson.

The following week, Barry returned as director for both the remount of *The Dead*

Planet and the next two episodes. On Monday 2 December, the filmed inserts of the Dalek city were remounted at Ealing. Cusick helped Shawcraft with the new model, a far larger, more detailed affair, some 20 feet square. The film was edited on Wednesday 4, the same day the Dalek voices for *The Ambush* were pre-recorded.

Various changes were made to the remounted script for *The Dead Planet*. Originally when Ian and Barbara talked in the forest, the latter commented how her colleague was showing more concern for the Doctor than he did for them – only for Ian to reply "My motives are not as noble as they sound," whereupon he explained that he saw the Doctor as their life-line. Another exchange was removed after the travellers saw the city; when Barbara reminds the Doctor that he promised to get them home, the Doctor scorns her "juvenile sense of honour". When offering nourishment from the food machine, the Doctor originally told Ian that it could produce anything "Even in your world" with Ian's eggs and bacon originally having the more complex code "XL over 45 minus G W9 plus J62L6"; the Doctor's comment about the bacon being English was an ad-lib from Hartnell. In the earlier version, when the Doctor and Ian discuss finding mercury for the fluid link, the Doctor comments "Do you still use mercury for 20th century barometers? How primitive! I suppose you use it in your thermometers ... Mercury's far too useful to waste on mere temperature gauges". Apart from these changes, the new film of the city, Susan's revised outfit and some amended TARDIS decor, the recording of *The Dead Planet* made on Friday 6 December was effectively the same as the earlier session.

Rehearsals began on the delayed fourth episode on Monday 9 December. Hawkins and Graham recorded their Dalek voices for *The Expedition* at Studio R of Lime Grove on Wednesday 11 December. By now, Summerton wanted to drop out from being a Dalek operator and was to be replaced from the fifth episode by Peter Murphy Grumbar – who would be credited as 'Peter Murphy'.

Unlike the previous episodes, *The Ambush* was made out of sequence in two segments on Friday 13 December, with the programme captured on 35mm film rather than videotape. During camera rehearsals, photographs of the travellers and Thals were taken for use in the following instalment. Two and a half minutes of material was film-recorded first with Hartnell, Hill, Ford and the four Daleks for the early scenes in which the travellers made their escape into the lift room. *The Ambush* began with a filmed reprise from the end of *The Escape* which was longer than the



The TARDIS lands in a grove – Lime Grove to be exact – in Skaro's petrified forest.

broadcast version; a different take of the pan to the Dalek hand began earlier with the Doctor's party moving off, the opening captions being shown over this.

Inlay was used for many of the shots with the open-fronted elevator. As the lift rose or fell, the centre section of the picture was moved upwards or downwards. Inlay was also used for the split-screen shot where the Dalek gunfire burnt the wall beside Ian in the Reception Hall; film of corroding metal was placed on the right of the picture beside Russell. In the closing scenes, there was a costume change for Hill, with Barbara wearing a different blouse for the remainder of the serial.

Rehearsals began for *The Expedition* on Monday 16, with the Dalek voices for *The Ordeal* recorded on Wednesday 18. Hartnell taped a radio interview with Judith Chalmers for Northern View on Tuesday 17; this was broadcast on Monday 23. On Thursday 19, Radio Times ran a preview item entitled "Dr Who on the Dead Planet".

The Expedition, recorded on Friday 20 December, opened with a filmed reprise from the end of *The Ambush*, and as the camera panned across the travellers' faces, the opening captions were superimposed. The stills taken the week before were shown on monitors in the Dalek Control Room set. There was a recording break scheduled after Alydon and Ian's fight, to allow camera moves. For the point of view shot of the Dalek tested with the Thal drug, one camera was fitted with a rotating prism lens; this was then masked off with a circular inlay effect. To add to the effect, the camera lens was defocused and then re-focused. To swell out the number of Daleks, eight of the photographic blow-up versions were placed in the background of the control room. Another recording break came after the Daleks decided that they would explode another bomb, to move cameras to the jungle clearing, while a third break – before the scene in the Primaevial Swamp – allowed Hill to change costumes again, with the actress donning Thal trousers for the rest of the



The Lake of Mutations: note the inflatable swamp monster in the foreground.

story. For the swamp, a very shallow lake had been constructed in the studio; in this was placed a rubber swamp creature with illuminating eyes which rose up when inflated on cue. The other creature killed by Ian was represented by stock film of a caterpillar; this five feet of silent 35mm film had been shot by noted natural history expert Armand Dennis for his series *On Safari*. A final recording break allowed the lighting to be altered between the shot of the party going to sleep at night and waking next morning. Inlay was used again to show Ian, Elyon and Ganatus looking at a photocaption of the pipes leading up the mountainside. Recording completed, the cast was given a week off over Christmas.

The *Dead Planet* was broadcast on Saturday 21 December, running against the final episode of the networked ABC family serial *Emerald Soup* on ITV; this programme, which was a scientific-thriller, had been running since Saturday 9 November and thus already had viewers following it before *Doctor Who* had started. Ratings for *The Dead Planet* were comparable to those for the final parts of the *caveman* serial – around six million. Nevertheless, some of the viewers took far more notice of the new futuristic narrative. Nation watched the episode at home – having forgotten much of its detail – and was amazed to get a phone call immediately after the broadcast finished from a friend who asked “What on Earth was that?”

To increase the profile of the Daleks – which were yet to fully appear on screen – Lambert’s team arranged for a special photocall to be held between 10am and 1pm on Monday 23 December. Manser and Jewell joined the team, setting out from Threshold House with two of the Dalek casings to interact with members of the public doing their Christmas shopping at Shepherd’s Bush Market.

One of the viewers watching *The Survivors* at home on Saturday 28 December was Sydney Newman, who was furious to see precisely the sort of ‘bug eyed monster’ rubbish in *Doctor Who* which he had wanted to avoid. The following Monday, Lambert was summoned to see him and berated for her poor choice of scripts. However, the producer forthrightly stood up to her superior, explaining about the background of the Daleks and also why the situation had necessitated the use of what she felt was a strong script. The Head of Television Drama respected her spirit, and from then on left her largely to her own devices on the series.

Martin took over as director for the final two episodes of the serial on Monday 30 December. Then, on New Year’s Eve, Donald Baverstock agreed to a further ten episodes of *Doctor Who*, bringing the run up to 36 of the envisaged 52 shows. Having viewed *The Escape* at a special screening, the BBC TV Controller indicated that he was not entirely happy with the series’ content; he asked that in future he should be



And the winner of the smilest, most boogly-eyed monster award is ... the Magnadon!

provided with outlines of further stories, and that the scripts should be geared more towards drama arising from the differences in experience and knowledge of the travellers in comparison with those they encountered.

Graham and Hawkins taped the Dalek voices for *The Rescue* on New Year’s Day. Final changes were made to the script for *The Rescue* on Friday 3 January. At this stage, the dialogue between Ian and Ganatus about Antodus’ death was still different, with the teacher observing “Bravery is knowing fear and still going on. Don’t waste the chance he gave us”. Rallying the Thals, Alydon announced “We were once warriors. Now they [the Daleks] treat us like slaves”, and when the Thals armed

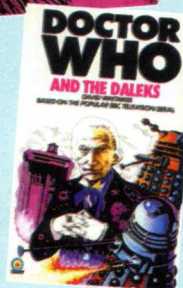
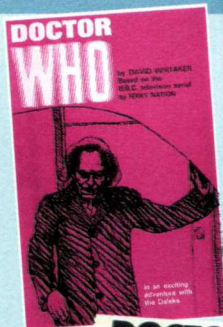
themselves for the attack, one of them produced “the metal claw of the Magnadon”. The script still made reference to “the launching pad” in the Dalek Control Room. After the Daleks’ defeat, the Doctor’s speech to Alydon was different: “The Daleks have now become part of your history ... and your war has become part of mine. Strange. You fight bravely, you Thals, but this may not be your final war, you know. In my planet, which is older than yours, we have not yet reached that final understanding whereby all races can live in peace. I am afraid we must always fight, my friend.” Back at the Thal camp, Alydon and Dyoni originally gave the Doctor their history container, although this was rewritten to have Alydon making a diagram of a Dalek machine. Speaking to Alydon, the Doctor’s originally advised him “Always believe in human kindness – but search for truth only amongst the stars. It lies out there you know – if one could only catch up with it”. At the end of the episode, after the explosion in the ship, the doors slowly began to open.

The Ordeal was recorded on Friday 3 January; the tunnel sets for this episode were designed by Jeremy Davies who deputised for Cusick as designer on the instalment. For some of the shots of the caves, photocaptions were used, while inlay was added to one shot of Ian’s party moving along through the caves to add a rocky roof and floor; for the sequence of Ganatus climbing down to the new cavern, mirrors were used to achieve some of the high angle shots. Lightweight prop debris was dropped from above during the rockfall, and in

NOVELISATION DOCTOR WHO IN AN EXCITING ADVENTURE WITH THE DALEKS

By Wednesday 12 February 1964, David Whitaker had been visited by A R Mills, a deputy editor of the publishers Frederick Muller Ltd to discuss having several of the *Doctor Who* serials issued as novelisations. When Terry Nation expressed no desire to adapt his own work, Whitaker agreed with Nation that he could take on this task himself. The BBC cleared this on Wednesday 15 April. Whitaker’s novelisation, *Doctor Who in an exciting adventure with the Daleks*, was first published by Muller in November 1964, concurrent with the broadcast of the television sequel, *The Dalek Invasion of Earth*. To make the book more of a stand-alone item, Whitaker created a new background for the Doctor and his companions and presented the story in the first person as told by Ian. Ian Chesterton was now a research scientist who came across tutor Barbara Wright in the fog on Barnes Common where Barbara and her pupil, Susan English, had been involved in a traffic accident. An old man, who turns out to be the Doctor, was also present, loitering around a police box which turns out to be TARDIS. Another innovation of Whitaker’s was the Dalek leader, a being which inhabited a casing made of glass, revealed in the closing sequences. With a cover and interior illustrations by Arnold Schwartzman based closely on BBC publicity shots, the first edition had a pink slip cover, whereas the reprints which followed after healthy sales had a green/grey cover.

The paperback rights were sold to Mayfair Books for its juvenile Armada range, and the paperback appeared in October 1965 with a new cover and interior illustrations from Peter Archer. A Dutch edition, *Dr Who en de Daleks* translated by Tuuk Buijtenhuijs, appeared from UM ‘West-Friesland’ in 1966 while at the same time American



and Canadian hardback editions were licensed to Soccer Books and Saunders respectively. A North American paperback with a photo montage cover by P Weller appeared from Avon Books in July 1967.

In 1972, Universal-Tandem acquired the rights to republish the title and the two others from Muller as part of its new junior Target paperback range. Retitled *Doctor Who and the Daleks*, the book spearheaded a new range in May 1973; the Schwartzman illustrations were retained inside, but a new cover painting using a publicity shot of William

Hartnell from *The Celestial Toyroom* and Daleks from Ron Turner’s comic strip *The Daleks* in *TV Century 21* was created by illustrator Chris Achilleos. A hardback library edition was also issued by Allan Wingate, while in June 1975 White Lion publishers issued another hardback – strangely jacketed by artwork featuring the face of Tom Baker’s Doctor. The new range was marketed abroad, appearing in Belgium from Unieboek as *Doctor Who en de Daleks* (translated by Ronald Cohen) in 1974, in Turkey from Remzi Kitabevi as *Doktor Kim ve Dalekler* (translated by Reha Pinar) in 1975, in Japan from Hayakawa Publishing Inc as *Jikau Dai Chi Tataka!* (*Space-Time Big Bloody Battle!*, translated by Yukio

Sekiguchi) in March 1980, in Portugal from Editorial Presenca as *Doutor Who e Os Daleks* (translated by Conciecao Jardim and Eduardo Nogueira with cover art from Rui Ligerio) in 1983, in France from Editions Garanciere *Docteur Who: Les Daleks* (Book 3 in a series, translated by Corine Derblum) in May 1987, and in Germany from Goldmann Verlag as *Doctor Who Und Die Invasion Der Daleks* (translated by Peter Tuschner with Andrew Skilleter’s cover art for *Destiny of the Daleks*) in 1989. In the UK, the Target paperback was reissued in 1977 with the newer *Doctor Who* logo and later editions lacked the illustrations. In January 1992, Target issued a new edition entitled *Doctor Who – The Daleks* with a cover by Alister Pearson.

REPEAT DOCTOR WHO NIGHT

In September 1999, it was planned that one of the elements in BBC2's theme night for Doctor Who would be the repeat of a single episode from the series' monochrome era. Various candidates such as *The Web of Fear* Episode 1 and *The War Games* Episode Ten were discussed by the production team, but BBC2 controller Jane Root wanted to screen the Doctor's first encounter with the Daleks. Rather than an episode which ended on a cliffhanger mid-story, the team decided to show the final episode, *The Rescue*, with a special introduction to recount the story so far. A nominal half-hour slot was allocated, with the production team being informed that *The Rescue* was a long episode, running over 26 minutes, and as such suitable to schedule with the 'story so far' section and comments from host Tom Baker taking the time up to around 28 minutes. However, what the team had been given was actually the duration for *The Ordeal*; *The Rescue* was far shorter, around 22 minutes, which left a four minute shortfall. Thus it was decided to re-edit the start of the episode and insert four minutes of material from the end of *The Ordeal*.

A montage of material from the first six episodes was assembled by associate producer Stephen McGinn and ran to one

minute seven seconds; a narration track for this was then recorded by actor Peter Jones at Barclay House in Manchester on the morning of Thursday 11 November, two days before transmission. The following day, McGinn's team started re-editing *The Rescue* on digital equipment. Unfortunately, it transpired that there had been a fault in allocating the machine's memory, with approximately two minutes from the middle

of *The Rescue* not being retained on the edit suite; this material covered Ian's party meeting Alydon's group in the city and Barbara becoming trapped beneath a closing door. With the deadline to compile a broadcast

version looming, the team constructed a print of just under 25 minutes duration. This included around five minutes of material from *The Ordeal*, opening with the scene of the Doctor and Susan held captive by the Daleks. Apart from the missing two minutes from the middle of the episode, *The Rescue* also lost the opening writer caption and the closing 'Next Episode' caption; new title and writer captions were superimposed over material from *The Ordeal* showing Barbara leaping the chasm to join Ian. The new version of the episode was aired on Saturday 13 November 1999, late in the evening, and garnered only a very small audience.



the scene where the Doctor shorted out the Daleks' equipment with Susan's TARDIS key, a flash of light was superimposed from another camera. Recording breaks were scheduled before the scene of the Daleks detecting movement.

By now, news of the Daleks was rapidly spreading and the broadcast of *The Escape* on Saturday 4 January saw audiences swell by over two million. This was helped in part by the fact that the ITV regions, believing that *Emerald Soup* had done its work in keeping viewers from the new BBC serial, had become complacent. Its 5.15pm slot was now used for non-networked fillers.

On Monday 6 January, Newman was ready to admit that he had been wrong about the serial and congratulated Lambert on the "splendid progress" the series had made. People he spoke to were enjoying it (although he himself did not like the "blonde fairies") and he enjoyed the reasoning which went into the traveller's immobilisation of a Dalek in *The Escape* which he had watched on Saturday. The same day, Lambert arranged to have two of the four Dalek props put in storage at Ealing along with some of the control panels from the city sets, just in case they would ever be needed again. Around now, Wilson also apologised to Lambert for his earlier comments about the script and agreed that she clearly understood the show better than he did.

During rehearsals for *The Rescue*, Hartnell celebrated his 56th birthday on Wednesday 8 – the same day that he pre-recorded an appearance for the children's programme *Junior Points of View* at Television Centre Studio A. This edition, broadcast the following day, saw the show's star in character talking about the Daleks (one of which was operated by Manser) in some special dialogue written by Nation.

The Rescue brought recording of Serial B to a close on Friday 10 January. For this episode, while the title was shown over the filmed reprise of Ian struggling with the rope, Nation's credit was then superimposed over the newly recorded action which followed. When Ian looked through the fissure to see the pipes of the Dalek city, his viewpoint was represented by a photocaption of a pumping station. Recording breaks were scheduled before the scene where Ian's party met up with the Thals, after Ian's party get through the closing door, during the attack on the Daleks (to place two of the Daleks on their sides), before the scene back at the Thal camp, and then before the dematerialisation of the ship. This effect was achieved by cross-fading from a shot of the police box in the clearing set to a photo caption of the empty clearing – the first time this effect had been achieved in studio. During this final break, Ford changed into her costume for the subsequent serial, *Inside the Spaceship*.

On Saturday 11 January, the audience for *Doctor Who* shot up by another million with almost ten million people tuning in to watch *The Ambush*. By now, there was a torrent of mail to the BBC about the Daleks, mainly from younger viewers; this was then forwarded to Nation by the sackload. Reaction to this sudden success from

within the BBC was mixed; Huw Wheldon, Head of Documentary and Music, was quick to realise that the Daleks were a hit with the children whereas some other executives had concerns about their monstrous appearance and monotone voices. The previous week's *Junior Points of View* item promoted further correspondence, with the show noting on Thursday 16 that *Doctor Who* had become "an everlasting topic for discussion". The children sent in their own diagrams of the Daleks, and Cusick's own design was then shown in comparison with presenter June Imray saying that the idea seemed to come "from the American Mercury space capsule".

With the broadcast of *The Ordeal* on Saturday 25 January, *Doctor Who* scooped over ten million viewers for the first time; by the end of the serial, the show's audience share had risen to a 21% share from a 14% share. Immediately after this episode, BBC Television viewers were able to see Carole Ann Ford joining Adam Faith and Phil Spector on the panel of *Juke Box Jury*; the live show from Television Centre Studio 2 had the actress delivering verdicts on new tunes including Cilla Black's *Anyone Who Had a Heart*. The BBC South programme, *Six Ten*, had a one minute videotaped report in which Rupert Miller spoke to David Penprase about building

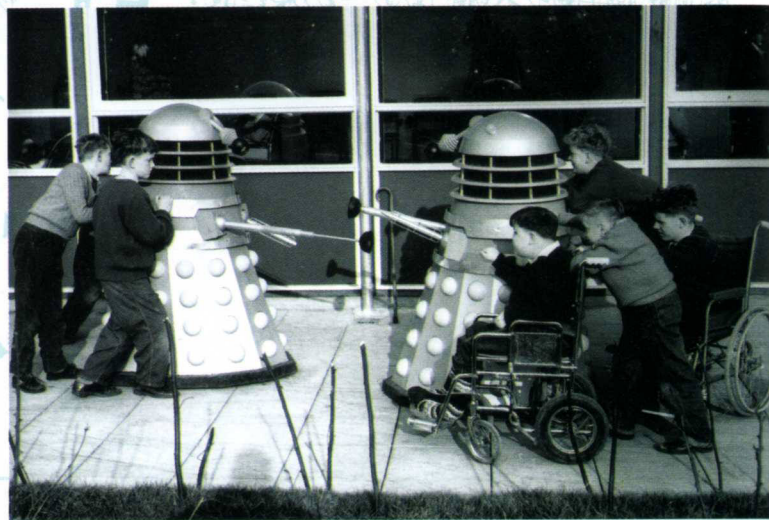
'I THOUGHT THE STORY WAS A MESS, IT HADN'T BEEN WELL WORKED OUT'

RICHARD MARTIN DWM 232

his own Dalek on Monday 27 January. A couple of days later, the production office was informed that a Dalek was wanted for the Light Entertainment series *Hi There* which was due to stage a live show from Television Theatre on Tuesday 4 February. The host, Rolf Harris, had not seen the Daleks in action and attempts were made to arrange for him to view the film recording of *The Ambush*, although in the event the Dalek's appearance was abandoned due to lack of planning time.

The Rescue concluded broadcast of the serial on Saturday 1 February, and Lambert decided to make a philanthropic gesture and donate the two Daleks which they would no longer need to the Doctor Barnados Home at Stepney Causeway where the children had written in to ask what would happen to the metal monsters. The transportation of the Daleks up to Ilford was arranged and covered in newspapers like *The Daily Mail* on Tuesday 4. On Friday 7 February, the same story was covered in a recording for the BBC children's magazine programme *Blue Peter*; three of the Daleks, operated by children from the Home, entered Studio 2 to the strains of the *Doctor Who* theme on Monday 10 February.

Manser climbed inside a Dalek again on Wednesday 12 February at the Television



The children of the Dr Barnados home at Stepney Causeway get to play Daleks ... for real!

Theatre to appear in the space-themed grand finale of *Crackerjack* which was broadcast the following day. *Blue Peter* was quick to continue coverage of the Dalek craze, with Chris Trace and Val Singleton showcasing a variety of home-made Daleks in the edition recorded on Friday 14 for broadcast the following Monday. Also on Friday 14, Nation recorded an interview with Radio Wales' Vincent Kane for inclusion in the following morning's *Good Morning Wales*. On Thursday 20 February, BBC Enterprises – the commercial wing of the Corporation – contacted Newman and indicated that it was keen to exploit the Daleks for merchandise, and asked if the monsters would be returning to *Doctor Who*. Newman replied on Friday 24, assuring the department that Lambert would keep them informed. Indeed, a second Dalek serial was by that time being considered. With an extract for *The Ambush* depicting the real Daleks, *Blue Peter*'s Chris Trace recorded an item on Friday 6 March in which he outlined Cusick's plan for making a home-made Dalek.

One of the first pieces of Dalek merchandise to appear on the market was *The Dalek Book*, a lavish annual-style publication released in June 1964 by Souvenir Press and Panther Books. One of the main selling points for this volume was an eight-page photo story about Susan returning to the Dalek city, assembled using images taken from film recordings of the episodes. Soon, the floodgates for Dalek items

were open; during the coming months there were badges from Plastoid Ltd, greetings cards from the Waldorf Card Company and dressing up kits from Scorpion Automotives. In late 1964, a deal was struck to adapt the serial into a film, released in 1965 as *Dr Who and the Daleks*, and starring Peter Cushing in the title role.

Under the title of *The Mutants*, the serial was sold very widely abroad – more so than any other *Doctor Who* serial – in the form of 16mm film prints. The first overseas broadcast was in New Zealand where it aired from October 1964 to May 1965. Australia, who had purchased the story in May 1964, screened it uncut with an 'A' rating from February to April 1965, the same period over which CBC in Canada aired all except the first episode which it had purchased in November 1964. Sales in 1965 included Cyprus, the Dominican Republic, Singapore, Uganda, Jamaica, Malta, Zambia, Nigeria, Bermuda, Ghana and Rhodesia, followed in 1966 by Kenya, Mauritius, the Middle East, Venezuela, Trinidad and Tobago, and Thailand. Mexico screened Spanish language versions in 1967 when it was also purchased by Sierra



Ray Cusick's concept for the Dalek creature lurking within the casing ... © R Cusick

Leone, and Denmark received prints in March 1968. Algeria screened it in 1973.

In the meantime, clearance was given for the first, second, third, sixth and seventh episodes of the serial to be erased on Thursday 17 August 1967, with BBC Enterprises confirming that *The Expedition* could be wiped on Thursday 17 July 1969. Sometime before 1976, the 35mm film of *The Ambush* was also destroyed. BBC Enterprises retained both English and Arabic prints and negatives of all seven episodes, but by Spring 1978 decided that there was no further marketable potential

NOMENCLATURE VARIANT TITLES

Although referred to as *The Mutants* at the time of original broadcast and in fanzines from 1964 through to 1975, the advent of a 1972 *Doctor Who* serial also called *The Mutants* started to cause some problems. In 1973 when the *Radio Times* adopted the title of the first episodes for Serials A to Z, *The Dead Planet* became a popular title for the overall story, being embraced by the *Doctor Who* Appreciation Society in much of its literature, and then being used by Terrance Dicks in the December 1976 imprint of *The Making of*

Doctor Who. The title *The Daleks* – derived largely from the 1965 movie and the 1973 reprint of the novelisation – entered common usage in Summer 1980 when it was adopted by the fan reference work *Doctor Who: An Adventure in Space and Time* published by J Jeremy Bentham's Cyber-Mark Services; this title then found popularity when adopted by the second edition of Jean-Marc Lofficier's *The Doctor Who Programme Guide* in October 1981. Since then, *The Mutants*, *The Dead Planet* and *The Daleks* have all been used as titles by works referring to the serial.

in retaining these. The 28 cans of film were labelled "Withdrawn, De-Accessioned and Junked" at Villiers House and left for disposal. Fortunately, these were spotted by Ian Levine, a devotee of the show, who was looking to purchase copies of the old episodes for his private use. Acting quickly, Levine enlisted the help of John Bridger of the BBC Film Library to ensure that the films were preserved.

With the story saved, it was available for re-sale into new markets. The story was marketed to North America in 1984 as both a serial and a TV movie entitled *The Dead Planet*; the compilation version ran to two hours 41 minutes and had the final scene in the TARDIS completely removed. The serial was issued as a two-videotape set by BBC Enterprises in June 1989 under the title *The Daleks* with the two tapes subtitled *The Dead Planet* and *The Expedition*; the episodes were complete apart from a fade to black removed in *The Dead Planet* and the closing seconds of *The Rescue*. The serial was sold to the satellite channel BSB and screened from April to June 1990, with a repeat on Saturday 22 September as part of the channel's *Doctor Who Weekend*. The serial started a repeat run in November, but after four episodes BSB was merged with Sky One and the broadcasts were terminated. The serial was then sold to UK Gold who screened it in episodic form, and as one and two-part compilations since October 1993. The story was shown at the NFT in 1997 as a tribute to Terry Nation.

Transcripts of the broadcast episodes were compiled by John McElroy and published in December 1989 by Titan Books as *Doctor Who – The Scripts: The Daleks* with a cover by Tony Clark; this was reissued with a revised logo in 1992. Also in 1992, Comet Miniatures issued a one-eighth scale plastic injection kit of a 'Mk I Television Dalek', while Jondar International produced a phonecard with images from the serial in 1994 and Harlequin Miniatures produced Susan and Alydon figures in 1998 and 1999.

BBC Worldwide reissued cleaned up and complete prints of the entire serial as *Doctor Who: The Daleks (Remastered)* in February 2001.

DWM

SERIAL B THE MUTANTS

CAST William Hartnell *Dr Who*, William Russell *Ian Chesterton*, Jacqueline Hill *Barbara Wright* and Carole Ann Ford *Susan Foreman* with Alan Wheatley *Temmosus* [3-4], John Lee *Alydon* [3-7], Philip Bond *Ganatus* [3-7] and Peter Hawkins, David Graham *Dalek voices* [2-7]; Robert Jewell [2-7], Kevin Manser [2-7], Michael Summerton [2-4], Gerald Taylor [2-7] *Daleks*; Virginia Wetherell *Dyon* [3-7], Gerald Curtis *Elyon* [4-5], Jonathan Crane *Kristas* [4-7], Marcus Hammond *Antodus* [4-7], Peter Murphy *Dalek* [5-7]; Chris Browning, Katie Cashfield, Vez Delahunt, Kevin Glenny, Ruth Harrison, Lesley Hill, Steve Pokol, Jeanette Rossini, Eric Smith *Thals* [7]*

* The Thals also appeared uncredited in other episodes; Browning was the 1st Young Man in 3-6, Cashfield was the 1st Young Woman in 3-6, Delahunt was the 2nd Older Man in 3-5, Glenny was the Youth in 3 and 5, Harrison was the Older Woman in 3-5, Hill was the 3rd Young Woman in 3, Pokol was the 2nd Young Man in 3-5, Rossini was the 2nd Young Woman in 3-5 and Eric Smith was the 1st Older Man in 3-5.

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N	RATING (CHART POS)	APP INDEX
The Dead Planet	21 December 1963	5.15pm-5.40pm	24'22"	6.9M (67th)	59
The Survivors	28 December 1963	5.15pm-5.40pm	24'27"	6.4M (78th)	58
The Escape	4 January 1964	5.15pm-5.40pm	25'10"	8.9M (45th)	62
The Ambush	11 January 1964	5.15pm-5.40pm	24'37"	9.9M (29th)	63
The Expedition	18 January 1964	5.15pm-5.40pm	24'31"	9.9M (27th)	63
The Ordeal	25 January 1964	5.15pm-5.40pm	26'14"	10.4M (29th)	63
The Rescue	1 February 1964	5.15pm-5.40pm	22'24"	10.4M (25th)	65

REPEAT TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N	RATING (CHART POS)	APP INDEX
The Rescue*	13 November 1999	10.30pm-10.55pm	24'49"	-	-

*As part of the *Doctor Who* Night on BBC2, Re-edited version including material from *The Ordeal*.



EXTRAS Michael Ferguson *Alydon's Hand/Dalek Arm Operator/Dalek Hand*; Chris Browning *1st Thal/Double for Alydon*; Frans Van Norde *Thal*; Peter Diamond *Stunt Double for Antodus*.

CREDITS Written by Terry Nation. Title Music by Ron Grainer with the BBC Radiophonic Workshop. Incidental Music by Tristram Cary. Story Editor David Whitaker. Costume Supervisor Daphne Dare*. Make-Up Supervisor Elizabeth Blattner*. Designer Raymond Cusick [1-5,7], Jeremy Davies [6]. Associate Producer Mervyn Pinfield. Producer Verity Lambert. Directed by Christopher Barry [1-2,4-5], Richard Martin [3,6-7]. * Credited on *The Rescue* only.



In 1977, **Tom Baker** and **Philip Hinchcliffe** were interviewed for BBC2's **Whose Doctor Who** documentary. Now, for the very first time, **Andrew Pixley** unearths the full transcripts of these interviews and shows us what we didn't see – a priceless glimpse into the thoughts of an actor and a producer at the height of their powers, at a time when **Doctor Who** seemed unstoppable...

TOM BAKER

“I never really thought seriously ‘I could do something with the Doctor’. I just actually, as soon as I saw it, fancied playing it. “Now when it came to me you see, fortunately I signed the contract before they

asked me what I was going to do with it which was very interesting because every actor dreads being found out. I got this job and I signed this contract – and, oh, the relief when I signed it! – and then came the ghastly lunch when the producer took me out and he said ‘Have you got any idea of what you are going to do with this?’ I had no idea at all. I still really haven’t got any idea. Just try to put a lot of energy into it. I don’t really have an approach. You know people say ‘We have a big university audience?’ That’s true. We have a big family audience. But my feedback comes directly from children. It’s children who I meet. By the time I meet most adults they are drunk. It is usually after half past nine at night and I happen to be in a pub and they are drunk and not talking sense.

“But the children I meet – and I’ve done at least a hundred or a hundred and fifty journeys out with the BBC – they preoccupy me very much and I think what will amuse or divert the average bright child who might be in a park, like the child I met the

other day in a park. He was very small; three and a half he said he was. He said, ‘Hello. You look like Doctor Who’. So I said, ‘I am. Would you like a badge?’ And he said ‘Yes. Where’s your shop?’ I said ‘What shop?’ He said ‘That shop you fly around in’. And then his mother arrived and she was explaining to me that they lived in W2 with a lot of junk shops and antique shops and he thought all the junk in the TARDIS was a junk shop. It was very nice. I liked that.



“The curious thing is that I am the only man in London in my Burberry mac and umbrella that ‘Don’t talk to strange men’ doesn’t apply to. London being full of nutters, parents are naturally rather anxious

about their children and frequently I will be in the park talking to two or three little children – at that rather frightening age when they might be molested by some idiot – and I see their mothers looking over very anxiously. And if they approach rather fussily, which they do sometimes, the children get terribly embarrassed and say ‘Go away Mum, it’s Doctor Who’. It’s very nice that; a great feeling of being able to cut through absolutely everything so that if I offer a child a jelly baby – which I don’t do often – it’s quite different than if anybody else did. It’s a nice feeling.

“One of the enjoyable things about playing the part is that the people I work for and with are absolutely convinced that I am devoted to the programme and it isn’t just a job. Therefore, they allow me – and I don’t know if this applies to the others at all – they allow me in a way to influence how things are styled, so sometimes when we get to a scene that isn’t working very well, a director will say ‘We’ll come in close there, and you will turn around ...’ and I’ll say ‘No we did that last week’. Week after week I’m the only constant factor in the programme that recognises blatant repetition. They will allow me to influence things in that way which is very gratifying, because on some programmes of course you are not allowed to change anything at all. And they allowed me to do that even though it sometimes might be irritating for the writers.

“You see, I sometimes suspect that the writers

don't really write out of the formula. I suspect that sometimes, but that is my natural sort of hysteria of security as an actor. Often I am yelling at rehearsals, 'Listen! I am not driving this story. I am not in the middle of it!'. I am accommodating other characters. Do you know what I mean by 'tacked on' ...?

"I mean, for example, we've never really seriously explored the inside of the TARDIS. I mean there is no limit to it. On *The Morecambe and Wise Show* – I'm very friendly with Eric Morecambe, I was always angling to get on Eric's show – I [imagined] Eric and Ernie in bed as the graphics of the TARDIS come up. It arrives in their bedroom and they join it ... and we could go anywhere we liked, you know. When Eric wanted to go to the bathroom, you could cut to the Bay of Biscay with a battleship going through it. It could be anything couldn't it? It could be Kew Gardens. Anything that could be transcendental dimensionalism. So anything that is six feet square on the outside and 20 feet square on the inside can be a whole country. It's a great pity. That's what I mean by not writing out of the 'Doctor' experience. It is just these adventure stories and it is difficult – they say, I don't write at all – to find writers to do *Doctor Who*. It's interesting actually. Somebody did offer me a *Doctor Who* script – quite a well-known professional writer – and I knew in 30 seconds flat that he had missed the whole point. He was struggling for it and it shows in the writing if they have to struggle for it. You have got to somehow have a feel and then it has got possibilities."

"Which production came closest to ideal? I think *The Ark in Space* – ironically enough, the success of which was reflected in the audience figures. I think we touched 14 million. That was magnificent! The whole thing came together. The other thing of course is the office work and the phenomenal pressure; scripts are laid and they pile up and they overgrow like that and this one that I am doing now [*The Talons of Weng-Chiang*] will be very, very high class stuff. John Bloomfield on the costumes, Roger Murray-Leach on the sets and David Maloney, who is very efficient and



has done lots of these. But *Ark in Space* seemed to be the high spot for me; really wonderful sets and the wonderful idea of gigantic sort of grasshoppers called the Wirrn. The children liked those a lot. It's very important that. I like it.

"I can't speak for other actors but we talk about acting an awful lot and people find us boring together. Yes, you use everything you can all the time because actually a rapid change in mood, that kind of chameleon quality of the Doctor, is very useful isn't it? It bolsters up all sorts of other lives – ordinary situations actually – where the Doctor's conviction can actually make an empty match box very threatening. But personally, my moods change very rapidly and I'm very easily cast down.

"I think that in one's private life, if you play the part of a hero that everyone loves ... well, I do get teased as the Doctor. I don't get any of the aggro that Ted Woodward got with *Callan* or Stratford Johns or Frank Windsor might get, because everybody's

reaction to me is usually founded on a pleasurable association with the happiness of their children.

"What is very interesting is that without exception, almost all the people or organisations or places I go in apply to me personally all the qualities of the Doctor. So I don't need a bank card. I can cash a cheque in a very sleazy pub. They simply take it as read. Of course, I couldn't get away with bouncing a cheque, but I've never had any problems about that.

"I get on terribly well with taxi drivers, who are often rather brittle – the hectic life they lead. They are relieved to see me because it reminds them of a happy moment at home. Now if I can't get a taxi at night and I am by myself walking down the road I am always picked up by the police! A car will draw up and they'll say 'Hello Doctor', I'll say 'Hello' and I know they are going to offer me a lift because they are very kind about this and I have to affect surprise. They say 'Do you want a lift?' or something like that and I say 'Good heavens! This is terribly kind of you'.

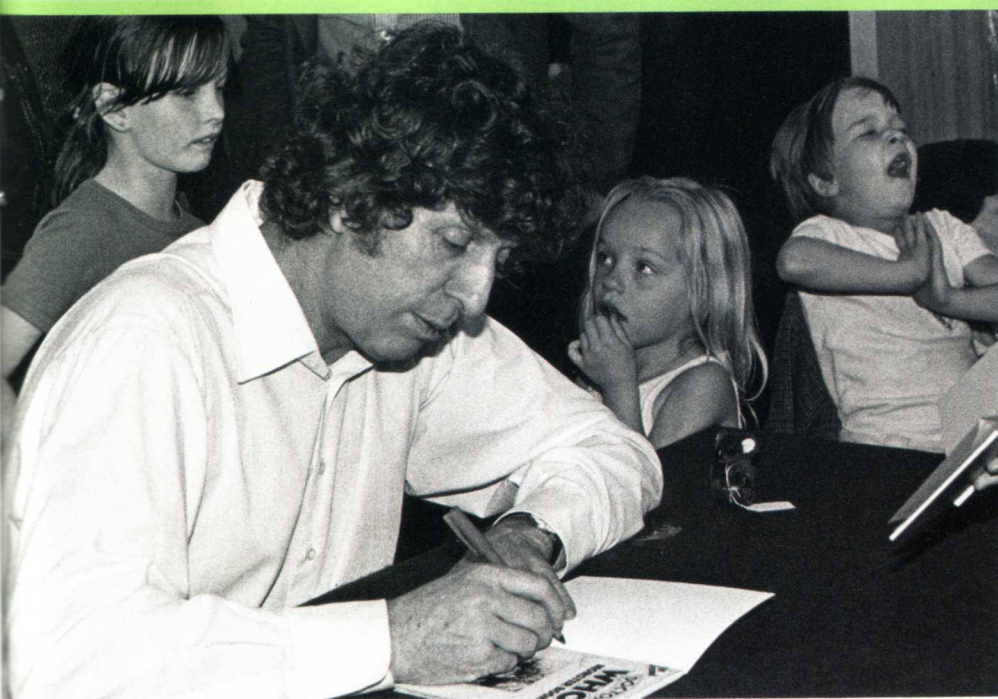
"Everywhere I go I'm conscious of being watched for a large amount of the time – so there are some things I wouldn't do in the street. Maybe I am a bit obsessive about that. I mean, I wouldn't smoke a cigar in the street because I think that is going a bit far. Naturally I wouldn't be seen stumbling around the town late at night!

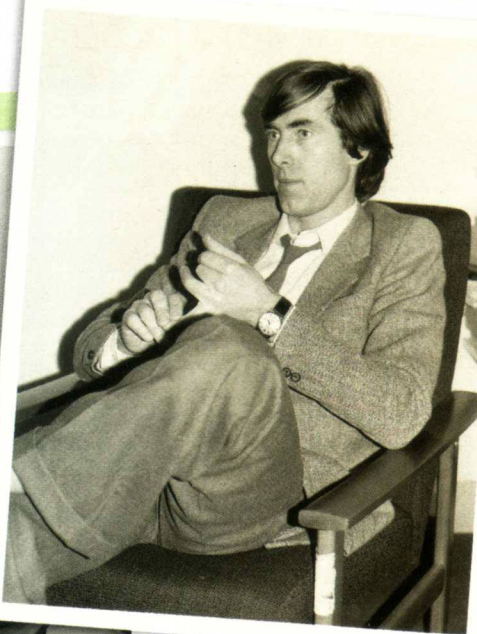
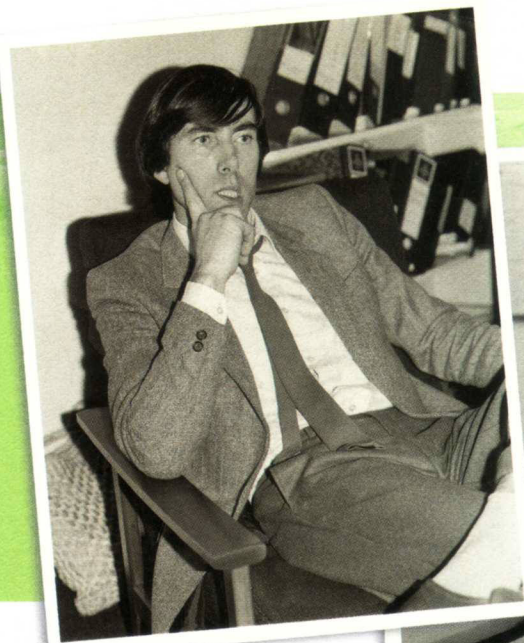
"I go over to the park every Sunday morning and take some children skating or something like that. I am always rather self-conscious about the way I walk, which I'm not when I'm walking down the road. When I am in the park and I am conscious of hundreds of children there, I find myself trying not to disappoint them in any way at all – so that I never find myself getting impatient with the children I am with. Well, I often do feel like that – especially when I am trying to teach them to roller-skate ...

"I am not really certain about anything at all. I think I am an actor earning a living, but the standards of the Doctor and his recurring compassion and concern – which of course some people might deride as *Wind in the Willows* morality of good triumphing over evil and good manners most of the time – yes, they are standards and values that I admire very much. I suppose it is not for me to comment on how I rise to those standards myself, but I am very conscious of it.

"It is a very curious thing about *The Wind in the Willows*; I happened to have that in my pocket at one of the interviews for *Doctor Who*. I was talking about this book and I think that the Head of Drama and the then-producer who hired me were rather impressed by that. I think they were reassured by my enthusiasm for *Ratty and Mole and Toad* which wasn't quite borne out by my behaviour at rehearsals where they had to tolerate a certain amount of neurosis and anxiety. I am very hyper-tense at rehearsal. Often, anyway."

"WHEN I AM CONSCIOUS OF CHILDREN BEING AROUND, I FIND MYSELF TRYING NOT TO DISAPPOINT THEM IN ANY WAY AT ALL."





PHILIP HINCHCLIFFE

“I had no idea of the complexity of *Doctor Who*. In that sense I think it's absolutely unique. For people who've worked in drama, when they come to the programme they're presented with a completely new set of problems. One of the obvious difficulties is the fact that we are attempting to do the impossible virtually every week, and I suppose that's what basically makes it different.

“The technical side, obviously, one in a way takes for granted. There's a certain number of cameramen and technicians that you need to man a studio. The

was sculpted out of sections of polystyrene. So you can get an effect which you wouldn't be able to get out of a less malleable material.

“I think it [*Talons*] was one of the best ones we've done. The props that the story afforded – the Chinese element – I think are very nice for a designer. It stimulates him and gives him ideas. And I think Roger [Murray-Leach] developed it in a very exciting way.”

“The music is very important; to see a programme without music and then with music and effects is quite amazing. I used to watch my two-year-old watching the programme, and I used to see him react. The music told him when to be frightened and I've spoken to a lot of young children, and whether or not they actually consciously know it, the music does – as it were – orchestrate their responses to *Doctor Who*.

adventure which is perhaps not one of our favourites – maybe it lacks a certain something – he finds it very difficult to find some stimulus on which to hang his music. On the other hand, if we give him something with a lot of rich ingredients he usually surpasses himself. Dick, likewise, has probably produced umpteen spaceship noises, so I think whenever we pose him a new problem, he then gets more excited.

“I think we'll want the music [for *Talons*] to be somehow in keeping with the period; for example, we have a scene in a music hall where we actually recorded a live singer, singing Victorian songs. Well, that's music in the programme, but nonetheless the incidental music has got to fit in with it. I'm not quite sure how we're going to cope with the rat noises yet. We'll discuss that but that will be something that Dick will probably be involved with.”

“I think about *Doctor Who* a great deal. One of the difficulties is that the programme, right from its inception, has never been aimed just at children. It's not made by the Children's Department of the BBC – it's made by the Drama Department. It's always gone out at more or less the same time – sort of half-past five, six o'clock on a Saturday evening – and it's always been designed for family viewing. Therefore, by definition, it has to appeal to five-year-olds and 50-year-olds. Now if you make a programme totally acceptable only for five-year-olds, you're not really going to satisfy the intelligent 12-year-old or his mum and dad. That's where the difficulty lies.

“I've had very few letters of complaint since I've been producer. They are sort of outweighed – in a way – by the other letters which come in which praise us and say how much people are enjoying the show.

“The various *Doctor Who* fan clubs have a lot of contact with us and, more recently, the *Doctor Who* Appreciation Society. The first I knew about [the DWAS] was when a computer printout landed on my desk which had every detail about the programme since the very first transmission; who'd written it, who'd directed it, etc. And so I rang these people up and found out who they were and we've had a quite good working relationship ever since. We use them sometimes. We say, ‘Can you tell us what happened ten years ago with such-and-such a character?’ Because they're very hot on continuity and they keep records. They have a historian, and we get into deep water with them if we do something which they think destroys the continuity of the programme. I think they have a certain nostalgia for the programme as they remember it when they were young. I can understand that because I was still at school when the first *Doctor Who* was transmitted, and I look at it quite fondly – those early days – so I understand their nostalgia for it. But they're always saying, ‘Bring back the Daleks! Bring back the monsters we love’.

“IT'S VERY EXCITING TO WORK ON BECAUSE YOU HAVE ANYTHING BETWEEN 10 AND 13 MILLION PEOPLE WATCHING EVERY WEEK!”

people directly concerned with solving the creative problems posed by the script are a larger number than you would encounter on an equivalent drama programme. I think this is the real difference. Make-Up, the Visual Effects Department, Costume Department, and the set designer are very actively involved in solving problems which wouldn't normally be posed by another programme, so you have a greater number of people involved in those areas, precisely because you're setting them more difficult problems.

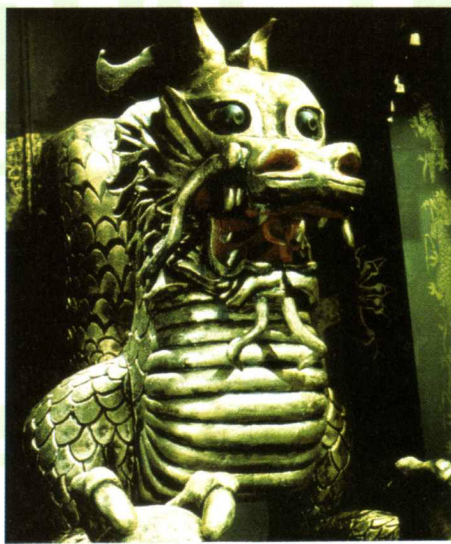
“It's a very exciting programme to work on, because you have anything between ten and 13 million people watching every Saturday, and that's the attraction of working on it for me. In a way it's a bit like a Light Entertainment programme in that respect.

“I'm not too expert on this – but the key to the success of our monsters I think is the moulding of latex; something which has enabled us, for example, to take a cast on an actor's face and then build up on that a relief mask to the design that we want so that it fits the actor's face accurately and whenever he moves or speaks, the mask looks convincing. And you can sculpt in latex basically. If you want a more rigid sort of mask – for example in a story going out at the moment, *The Robots of Death* – that is made up out of a sort of resin, a polystyrene, and we do use that a lot, which again gives you a very good sculpted effect.

“If we go in for a large scale set – which we very rarely do – we brace it in either sort of metal or wood, but to a large extent I would use polystyrene. For example, the large dragon in *The Talons of Weng-Chiang*

“The principal composer – for incidental music – is Dudley Simpson, and on and off he's done the programme really since it started. And Dick Mills is the principal Radiophonics man involved. They work very closely after a programme is edited, they then review it with the director and myself and we decided what mood the music should be, what it should achieve, what effects it should heighten and also what background noises and sound effects we require, to put on the programme. And these are very carefully planned.

“I think Dudley Simpson is at his best when the stories are at their best. I've noticed that if we have an





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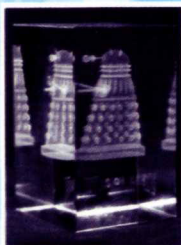
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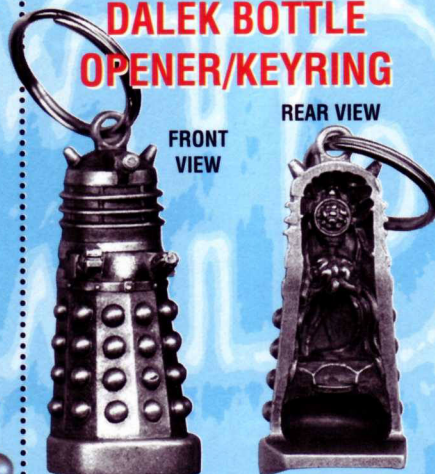
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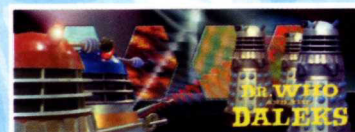
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DESIGN
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DESIGN
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DWM REVIEWS

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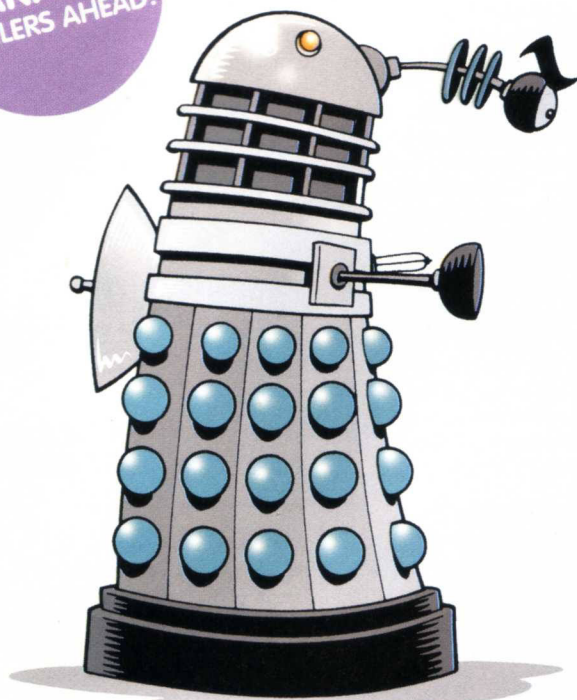
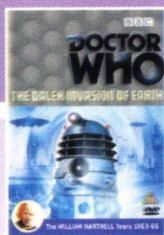


ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO: THE DALEK INVASION OF EARTH

DVD BBC WORLDWIDE
AUTHOR TERRY NATION
RRP £19.99
REVIEWER VANESSA BISHOP



It's the scale of the story Terry Nation is attempting to tell that makes *The Dalek Invasion of Earth* stand out. It's nice to hear a bit of bravado from the Doctor on this, but you know, I can't really see his point: "To conquer the Earth," he says, "you will have to destroy all living matter!" "Yes, pretty much done that," should've been the Daleks' response ...

At the time, of course, *Doctor Who* was punching well above its weight with this story – what other programme would spend a year in studio and then, on its first real step outside, try to stage the Apocalypse? *The Dalek Invasion of Earth*'s views of London, with its eerily deserted streets and docklands, must have seemed like cinematic gold to Milton Subotsky when planning his second Dalek film. But by wimping out and filming on back-lots, the bigger, flashier, colour production is lacking any of the famous landmarks that make this original serial so striking.

It's true that not all this location work is as good as it could be, the most obvious example being the Daleks on

Westminster Bridge – powerful in the photographs but wasted on screen in a clumsy long shot. On the other hand, Barbara, Jenny and Dortmun's flight across London is superior stuff, director Richard Martin using an almost documentary style, and, like Barbara following the resistance fighters to their hideout in the first episode, and that celebrated shot of two Robomen turning in unison, way beyond anything else the director would ever give us.

Comparing these scenes with less controlled work, such as the attack on the Dalek saucer, it's tempting to go along with Martin's view on the commentary that he wasn't a good studio director. But I think he's being a bit harsh. With the resistance fighters, or even Susan's leaving scene, Martin puts in some strong work, drawing excellent performances from all his cast. Hartnell's final "Goodbye, Susan ... goodbye, my dear," is absolutely choking. Martin's problem is that he's just not that good with monsters – put the Slyther in front of him and it all falls apart. It's cruel that he went straight

from *Dalek Invasion* to *The Web Planet*, when I suspect the show's historicals would have suited him better. To be fair, though, Martin doesn't do a bad job with the Daleks. At least he moves them about a bit, culminating in that little Dalek ballet we see in their mine HQ in the final episode.

There is, however, a feeling throughout the story that although the Daleks look good, and their numbers are impressive, they aren't quite as interesting as they were on their first appearance. The original Daleks were presented as paranoid, complex creatures, who, as victims of a nuclear war, drew a peculiar kind of pity that these new soldier types just don't manage. In its place, received

not the Daleks or their bonkers plan to turn Earth into a giant spaceship that counts here – what makes *Dalek Invasion* so gripping is its portrayal of the collapse of civilisation; a theme which fascinated Nation and would later lead to the TV series *Survivors*. The Daleks have turned Man against his brother – literally in the fifth episode, where Larry meets his dehumanised kin – and created a race of zombie footsoldiers who are often more terrifying than the Daleks themselves. The real story rests with the survivors of London, showing just how broken and wretched the human race has become under Dalek rule. If Martin thinks his studio work is weak, he should take another look at the scenes

"ITS PORTRAYAL OF THE COLLAPSE OF CIVILISATION IS UTTERLY GRIPPING"

wisdom tells us, is the notion that we're now supposed to think of them as Nazis – but although the blitzed look of the story and the invasion plot itself can make us think of them that way, they're not written to make anything of this theme. The shot of two Daleks raising their plungers in what looks like a Nazi salute (nobody can remember whether it was intentional or not) actually looks rather stupid – a kind of Dalek 'silly walk'. In fact, you could argue that these Daleks are dangerously close to the 'BEMs' that Sydney Newman first mistook them for.

But for once, it doesn't matter. It's

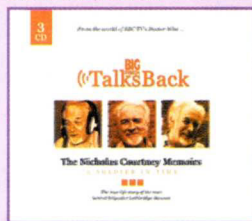
with Ashton the black marketeer, and those self-serving women who trade Barbara and Jenny in for scraps of food. Particularly, he should consider that moment where Larry and his Roboman brother murder one another, and recognise that he actually made the most adult and nihilistic story *Doctor Who* ever put out.

DVD EXTRAS

An absolutely packed release this one, with over two hours of Dalek-themed goodies. Mike Tucker's new CGI sequences will probably prove the most controversial aspect of this release, ▶

ALSO RELEASED

BIG FINISH TALKS BACK: THE NICHOLAS COURTNEY MEMOIRS
BIG FINISH, £13.99



This has been on my desk for some time now, being passed over for fresher and less familiar material – I now feel a little bit guilty about that. It's true that, when this memoir hits the Pertwee era, you could mouth along with Courtney. It becomes like a 'greatest hits' compilation, a kind of *Now That's What I Call Lethbridge-Stewart*, or Courtney Gold, but even here, mixed in with *The Eyepatch Story* and the "chap with wings" line, there's talk about depression and faith. The best stuff, though, is immediately either side of this – Nick's children catching naked new Doctor Tom Baker emerging from the bath, and the young Courtney at school, in National Service and eking out a living in Rep. Also, as with Tom's own autobiography and Frazer Hines' *Films, Farms and Fillies*, there's plenty of, what Courtney calls, "dalliances with the ladies".

But even this, it should be said, has been available before. *The Nicholas Courtney Memoirs*, or *A Soldier in Time*, is basically Courtney reading from his 1998 autobiography, *Five Rounds Rapid*. If you've got the book, you don't strictly need this 'read-a-long', but if you haven't, then forget about tracking it down in second-hand bookshops and make straight for this sound-only version. Big Finish improve on the original which, given the large picture-book format, never looked or felt quite right. Re-jigging the text, some of Courtney's stories flow better, and neither does it digress as much, or look so desperate to associate everything with Doctor Who, (though the latter was probably never Courtney's intention and more to do with the original publisher – no-one, I'm sure, really writes a sentence like "I returned to Worthing, for Hedda Gabler, with Eleanor 'Revelation of the Daleks' Bron.") Likewise, in this version, Courtney can recount rehearsing *Charley's Aunt* in Cromer without it being mangled up with a reference to *The Three Doctors*.

While this kind of thing works well when thrown about with other convention crowd-pleasers, it only dilutes and trivialises Courtney's career as a whole. Aside from a more sensible and sensitive handling of the material, the most significant plus Big Finish have on their side is, of course, Courtney himself. The author speaks this in much the same way as he wrote it – politely, and with little fuss – but just hearing him makes all the difference and adds the personality *Five Rounds Rapid* seemed to lack.

VANESSA BISHOP

◀ but for my money the TV21-style Dalek saucer is a little piece of heaven, and proof we all dream the same dream – its rise over Trafalgar Square is majestic. That said, I still prefer the original's Battersea Power Station, which looks grubbier and more blitzed, albeit without the Thames rippling in front of it.

Future Memories, the actors' documentary, sticks closely to discussing personalities. It's nice, though, to see the usual bad press Hartnell receives here, levelled up in Carole Ann Ford's remarkable, if botched, cine-film which shows our star in such good humour at rehearsals. Even at under go seconds, it does a rather better job of getting inside the production, and giving us an idea of what it might have been like to work on. For the same reason, I prefer the documentary on Spencer Chapman's designs over the one on Dalek voices. *Script to Screen* reminds me of a few Doctor Who board games I've given up on; a kind of Doctor Who – *The Game of Time* and *Studio Space*, where tiny Dalek and camera graphics chase each other around an old floor plan –

although I've a sneaking suspicion it's all been made to look more complicated than it was. The fascinating *Now and Then*, revisiting the locations used in 1964, has far more mileage and it would be nice to see it made a regular feature of these discs.

Verity Lambert, Carole Ann Ford and William Russell rambled badly on *The Aztecs'* commentary, but fare much better joined by Richard Martin, and Gary Russell as moderator – a difficult job, skilfully done, and a very worthwhile change to the format. My review copy didn't include the radio drama *Whatever Happened to ... Susan Foreman?*, but I do know Jane Asher makes nice cakes, which neatly brings us to *Blue Peter*. A BP item is almost standard now, and this one sees Auntie Val Singleton making Daleks from Swiss rolls and lard, and leads me to end my review of this excellent disc on a note of irritation. As I write, I've been told that the funniest part of this – where two real Daleks glide up to criticise Val's work, has been excised. It's not the only dropped piece either, a sketch from *The Wayne* and

Shuster Show has gone the same way, alongside a couple of planned Easter Eggs. Of course, this has nothing to do with the lovely folks at the Restoration Team or BBC Worldwide, but rather Terry Nation's Estate and that old hobby horse of protecting the Daleks' image. This seems rather patronising to me. We are all well aware of when we should be taking the Daleks seriously – which, obviously, is in the recent Kit-Kat commercial – and when we shouldn't – in rubbish like *Resurrection* or *The Chase*.

Loosen up, eh guys?



DOCTOR WHO: THE DARK FLAME



AUDIO DRAMA BIG FINISH
AUTHOR TREVOR BAXENDALE
RRP £13.99 ISBN 1 84435 025 8
REVIEWER DAVE OWEN

Like air travel, or the chancellor's budget speech, *The Dark Flame* leaves one feeling simultaneously bored and deeply unsettled. Bored, because after four episodes of ghoulish reanimation against a hostile space environment, Ace, Benny and the Doctor, have reacted with nothing more than shouting, wise-cracking, and complete disinterest respectively. And deeply unsettled, because this production operates in wildly incompatible styles.

Take the aforementioned regulars. It's a vintage 1987 Seventh Doctor; rolling his Rs, wildly demonstrative and harbouring no secret agenda. The problem is that the story is set among Virgin's *New Adventures*, when he'd calmed down a great deal – the writers there choosing to present him as a nobler, more troubled individual, and mainly through the eyes of his companions. Just hearing Sylvester McCoy actually perform in this setting is bizarre. The same can be said for Lisa Bowerman as Bernice. She perfectly delivers the gung-ho, slightly horsey characterisation of her post-Doctor Big Finish audios, where she has such a distinct identity that here, she sounds more like a guest star than a regular. Ace, at long last, is again enjoyable to hear. It seems that she's a manic depressive, at her best when given some action, such as in *The Fearmonger* or *The Shadow of the Scourge*, and least effective when

moping around, as in *Colditz* or *The Rapture*. So here, she gets to shout at baddies and blow things up, with Sophie Aldred perfectly recreating her television performance. But did nobody tell her that this an Ace from years later, who's been in the space navy killing Daleks? The only sign of her maturity is that she's more sure of who she is. The discipline that comes from military service is absent.

To be fair, it's a tough choice: stay loyal to the regulars as they were in

Doctor Who novel was complete a decade ago – it feels more like *The Trial of a Time Lord*'s Vervoid segment, complete with an old friend of the Doctor, a conspiracy among scientists, and a threat in space nearby that is never confronted. The plot pounds along acceptably, too, although it feels like author Trevor Baxendale can't decide between those *New Adventures* archetypes 'grim' and 'wacky'. As such, when the Doctor and Bernice each gruesomely lose an old friend, they don't express nearly enough grief to be believable.

This serial's scheduling does it no favours. Who could have possibly thought it was a good idea to follow up *Nekromanteia*, a story whose villain is preserved beyond death in a hostile environment full of zombies, by another which does the very same? A little foresight would have helped, too, in considering that Bernice is a

"LEAVES THE LISTENER FEELING BOTH BORED AND DEEPLY UNSETTLED"

the books, and you run the risk of alienating listeners whose only experience of Bernice is on audio, and whose eternal visions of the Doctor and Ace are their television representations. A compromise of sorts is possible, with this team's previous outing, *The Shadow of the Scourge* seeming to offer a hybrid of forms acceptable to its diverse audience. Subtle rewriting could have achieved this here, and even if that were not an option, the somewhat less subtle excision of Professor Summerfield would at least have toned down this offering's Frankenstein feel.

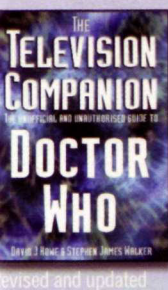
For all the attempts to make this feel like a *New Adventure* – the deployment of the words "Chelonian" and "coruscating" without which no

new character to many listeners. Some exposition about her origins and profession would certainly help. Part One ends with Ace aghast at the thought of Benny having teleported to her certain death. This at least tells us that she cares about her. But how much more insightful it would have been for them to reverse roles, so that we could hear Bernice express her feelings at losing Ace.

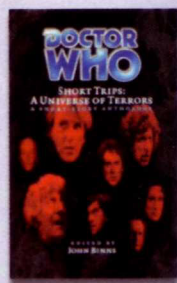
A fine guest cast and atmospheric score cannot rekindle *The Dark Flame*. I suspect a more seasoned director might have insisted on the rewrites and performances necessary, and to be horribly blunt, I would suggest that on the basis of this and *The Rapture*, Jason Haigh-Ellery should stick to producing.

DWM

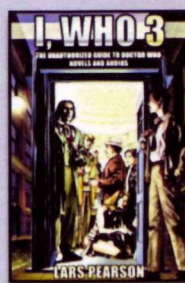
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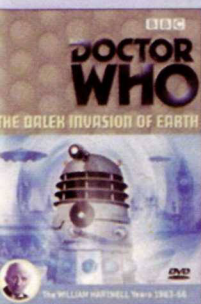
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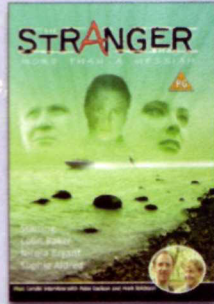
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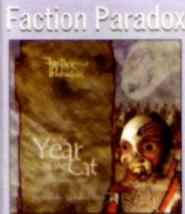
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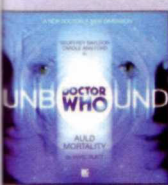


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IT'S THE END, BUT...

BY THE WATCHER

Readers with long faces and short lives will be only too aware of my prodigiously profligate penchant for trivial coincidences and obscure links which bear witlessly worthless witness to the arcane interconnectedness of just about everything in creation. Imagine, then, my delight upon discovering that the casting of Melvyn Hayes as Wilkin in the new BBCi production of *Shada* was, in part, a deliberate doff of the cap to the late Gerald Campion, who played the role in the aborted 1979 production and, many years earlier, had acted alongside Mr Hayes in *Billy Bunter*.

As you may readily suppose, this set me thinking. After all, it's not every day that someone of my stupidity and shoe size gets the chance to consider the connections between two different productions of the same *Doctor Who* story. In fact, give or take a couple of Peter Cushing movies, this is the first time that such an opportunity has ever arisen.

And so, dear reader, inspired by a popular parlour game, I have set about determining the quickest route from each actor in the original *Shada* to his or her counterpart in the new production. So join me now, as we play ...

...SIX DEGREES OF SALYAVIN!

PROFESSOR CHRONOTIS



DENIS CAREY played Dr Burcot in the BBC's classic serial *Elizabeth R* (1971), in which Robert Dudley was played by **ROBERT HARDY**, who appeared as Professor Illingworth in the BBC's 2001 adaptation of *The Lost World*, which starred **JAMES FOX** as Professor Summerlee

SKAGRA



CHRISTOPHER NEAME played Hans in the 1970 Hammer horror movie *Lust for a Vampire*, in which Trudi was played by **LUAN PETERS** (known and loved by *Doctor Who* fans as presidential aide Sheila in *Frontier in Space*), who appeared as much-groped antipodean ingénue Raylene Miles in the classic *The Psychiatrist* episode of *Fawlty Towers* (1979) starring **ANDREW SACHS** as Manuel

CHRIS PARSONS



DANIEL HILL played Andy Banks in season 2 of BBC sitcom *My Family* (2001), starring **ZOE WANAMAKER**, who was Madam Hooch in *Harry Potter and the Philosopher's Stone* (2001), which starred **SEAN BIGGERSTAFF** as Oliver Wood

CLARE KEIGHTLEY



VICTORIA BURGOYNE played Lucy in the BBC's 1982 serial *Nancy Astor* (which, by an alarming coincidence, starred **JAMES FOX** as Waldorf Astor), in which Edward Hartford Jones was played by **CHARLES DANCE**, who starred as Josslyn Hay in *White Mischief* (1987), which featured **SUSANNAH HARKER** as the Young Girl

WILKIN



GERALD CAMPION's signature performance was the title role in the BBC's long-running children's serial *Billy Bunter* of *Greyfriars School* (1953-1961), in which one of his fellow school-boys was played by **MELVYN HAYES**

VOICE OF SKAGRA'S SHIP



SHIRLEY DIXON played Mother-in-Law in Thames TV's 1988 comedy series *Andy Capp*, in which the title role was played by *The Spectre* of *Lanyon Moor*'s **JAMES BOLAM**, who guest-starred in 2000's Christmas comedy special *Victoria Wood With All The Trimmings* alongside **HANNAH GORDON**

KRARG COMMANDER



JAMES COOMBES played Stephen Restarick in 1985's all-star Agatha Christie TV movie *Murder With Mirrors*, starring one-time Marshal of Atrios **JOHN WOODVINE**, who was Ralph Nickleby in the RSC's legendary Channel 4 adaptation of *Nicholas Nickleby* (1982), in which Mobbs was played by **CHRISTOPHER RAVENSCROFT**, who was Ivan Karamazov in Radio 4's *Dostoyevsky*, in which Alexei Karamazov was played by **BARNABY EDWARDS**

DOCTOR WHO



TOM BAKER played Captain Redbeard Rum in *Blackadder II* (1986), which featured a noted performance as Elizabeth I by **MIRANDA RICHARDSON**, who played Mrs Victor in Steven Spielberg's *Empire of the Sun* (1987), which featured **PAUL MCGANN** as Lieutenant Price

POLICE CONSTABLE



JOHN HALLET played the Substitute Footballer in *Carry On Emmanuelle* (1978), which starred erstwhile Meddling Monk **PETER BUTTERWORTH**, who appeared in LWT's 1979 production of Alan Bennett's *Afternoon Off* with **STEPHANIE COLE**, who starred as Madame Duval in Radio 4's 2002 dramatisation of *Evelina* alongside **STUART CROSSMAN**

K9



DAVID BRIERLEY played John in the 1985 serial *Cover Her Face*, in which Price was played by **BILL FRASER**, who was Bill Pollock in 1981's *K9 and Company*, starring **JOHN LEESON**

ROMANA



LALLA WARD played Romana in *Shada*, as did **LALLA WARD**

And there, in a very real sense, we are. I'm sure you'll agree that this represents a good day's work, and in no sense a completely idiotic waste of time. Talking of which, here's the quiz ...

THE FINAL TEST

WHAT CONNECTS:

- 1 The Dominators, The Dæmons, Pyramids of Mars, The Brain of Morbius, The Invasion of Time, City of Death, Enlightenment and Attack of the Cybermen?
- 2 The First Doctor, the first Master, Evans, Rossini, Amelia Ducat, Countess Scarlioni and Lady Cranleigh?
- 3 Packard, Sezon, Tusa, Geoffrey de Lacey and Romana?
- 4 The Highlanders, Terror of the Zygons and Timelash?
- 5 A misguided sergeant, an eminent virologist, a subterranean dupe and an evolving alien?
- 6 The Celestial Toymaker, The Green Death, Terminus and The Happiness Patrol?

ANSWERS FROM LAST ISSUE:

- 1 The actors who played them (Alethea Charlton, Eileen Way, Jacqueline Hill, Derek Newark, Jeremy Young) all appear in 100,000 BC
- 2 They all feature scenes set in London's sewers
- 3 They all fell to their deaths
- 4 They're the only TV stories credited solely to a female writer (Barbara Clegg, Paula Moore, Rona Munro)
- 5 All called Jackson (*The Hand of Fear*, *Underworld*, *Enlightenment*, and of course from *The War Machines* to *The Faceless Ones* inclusive)
- 6 The original musicians (Dudley Simpson, John Lewis, David Snell) did not complete the job (*Shada* was cancelled, Lewis died, Snell was replaced)



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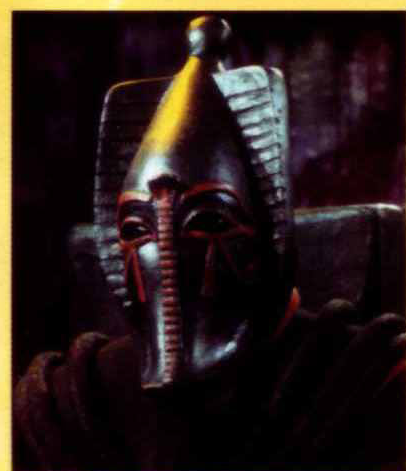
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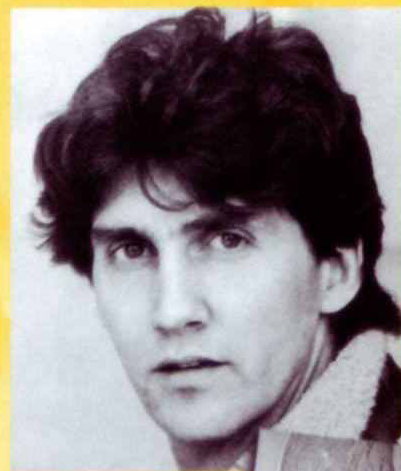
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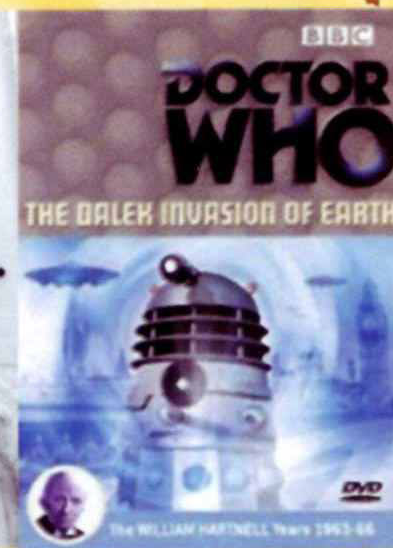


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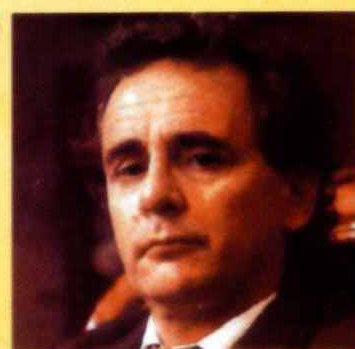
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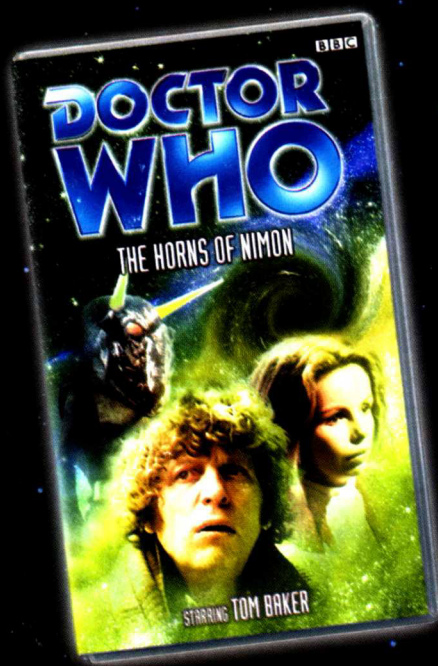
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